

our 50TH ISSUE

CELEBRATE FALL
WITH PRINTMAKING p. 58

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scissors®

COLLAGE
MIXED MEDIA

ARTISTIC
DISCOVERY

TRY

unique
2 ENCAUSTIC
TECHNIQUES

Meet cover artist

**LOUISE
O'HARA**

p. 30

add
TEXTURE
with heat & glazes

p. 68

SEPTEMBER/OCTOBER 2013
ISSUE 50

ART
journaling
LIVE

NEW
EVENT

ART JOURNALING LIVE

OCTOBER 26, 2013 • 8:00 AM – 5:00 PM

CHARLOTTE CONVENTION CENTER
CHARLOTTE, NC

Join the *Cloth Paper Scissors* team for an inspiring day with art journaling superstars!

Learn the pros' techniques for taking your art journaling to the next level in this spectacular all-day event. You'll attend four individual classes loaded with all the supplies you need, and every seat gets a front-row view as demonstrations are projected onto the big screen while you work.

Pam Carriker will take you through a self-examining art journaling exercise, where you'll learn masking techniques for creating a "safe zone" to record your inner thoughts in an artistic way.

Dina Wakley will inspire you to scribble, make marks, write out thoughts and feelings, and let the emotions spill. Then you'll examine your messes and discover how to create beauty from it.

Julie Fei-Fan Balzer will show you how easy it is to create complicated patterns full of color and energy. Mix up your own custom colors to personalize your pages!

Tracy Bautista will guide you through basic printmaking techniques to create art journal backgrounds and collage papers using handmade tools.

Your all-inclusive workshop fee gets you the full-day event, every supply you need for the entire day, and admission to the Stitch Craft Create Live Crafter's Bazaar shopping floor!

Learn more and register now at StitchCraftCreateLive.com!

Select Art Journaling LIVE Workshop from the Workshop tab.



Pam Carriker



Dina Wakley



Julie Fei-Fan Balzer



Tracy Bautista



OCTOBER 25 – 26 • REGISTER AT STITCHCRAFTCREATELIVE.COM

The Art Journaling LIVE Workshop is just one part of **Stitch Craft Create Live**, a two-day extravaganza jam-packed with workshops on papercrafting, sewing and jewelry making. Not to mention the Crafter's Bazaar, an exciting marketplace filled with paper, embellishments, sewing supplies, beads, and much more.

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Now that summer is coming to a close (even if the hot days are not), I am finding myself heading into my studio for long experimental art-making sessions. I'm sure it all stems from a leftover school clock that still ticks deep inside. I want to learn and discover—and fall is the time to head back to the classroom.

This issue is all about that idea of new discovery through experimentation. If you have been wanting to experiment with encaustics, check out the articles by Linda McNulty (page 52) and Alexandra Reid (page 62). Both of these talented artists are using encaustics in unconventional, but inspiring ways. And if you have wanted to do some printmaking but don't have a printing press, check out the ingenious method that Jeanine Robb (page 74) discovered using a simple die-cut machine.

No matter what you work on in your studio, you will probably find that a little time spent experimenting can have a big payoff. Here's to new discoveries!

A handwritten signature in black ink that reads "Jenn". The signature is stylized with a large, flowing loop for the "J" and a simple, elegant script for the rest of the name.

Jenn Mason
Editorial Director
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Cover art by Louise O'Hara

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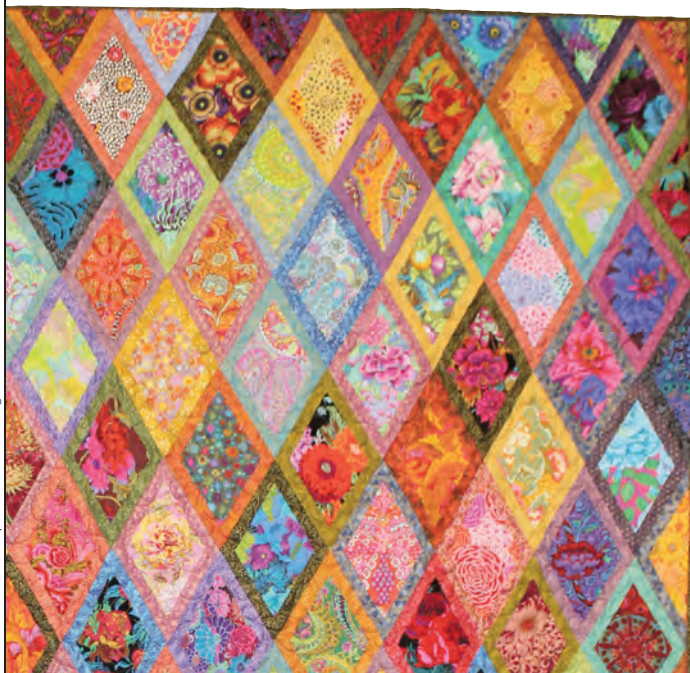
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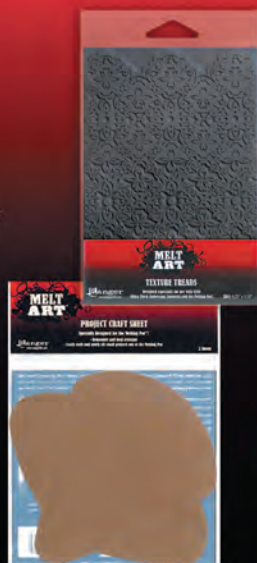
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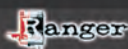


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who did this?

contributors to CLOTH PAPER SCISSORS®



Julie Fei-Fan Balzer is a mixed-media artist living in New York City. She loves color, high contrast, seeing the artist's hand, learning new things, and going on artistic adventures. Check out her Adventures in Artting podcast.

balzerdesigns.typepad.com



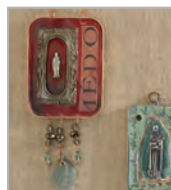
Sharon Gross, artist and printmaker, makes handmade greeting cards and creates jewelry from Paperclay®. Her work is described as colorful and cheerful. Sharon is inspired by nature and the outside world. She has taught art to children, including a series of printmaking workshops she created.

artworkbysharon.com



Lyn Belisle is a painter, mixed-media artist, author, and workshop facilitator who loves to work with earthenware clay and paper in her San Antonio, Texas, studio. Contact her through her website.

lynbelisle.com



Linda Lenart McNulty is an encaustic artist from Oberlin, Ohio, who teaches encaustic workshops in jewelry, painting, and casting.

luminouseencaustics.com



Jen Cushman is a natural storyteller who found mixed-media art 12 years ago and never looked back. She is drawn to the imperfect, funky, quirky, artsy, and the authentic. Her latest book, MAKING METAL JEWELRY focuses on basic metalworking skills and mixed-media jewelry techniques. Jen is the Director of Education and Marketing for Susan Lenart Kazmer ICE Resin®.

jencushman.com



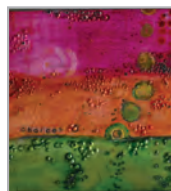
Jeanette Montero is a busy mom of four living in Nevada with her supportive husband of 23 years. She is a mixed-media artist who has a compulsive need to purchase every new art supply she comes across. Finding time to use them all is another story.

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Elena Lai Etcheverry is a mixed-media artist and the founder of Charity Wings, a non-profit organization for artists and crafters who want to raise money and awareness through art and creativity. Charity Wings opened an Art Center in Southern California this year to inspire and serve the art community and other non-profits.

charitywings.org



Jodi Ohl is a full-time mixed-media artist and instructor from North Carolina who truly dreams in color. Find her work and musings on her blog. Jodi welcomes your questions or comments.

sweetrepeats.blogspot.com

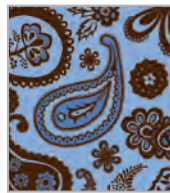


CLOTH PAPER SCISSORS Workshop™ videos by Julie Fei-Fan Balzer, Jen Cushman, and more of your favorite artists from the pages of CLOTH PAPER SCISSORS are available now at shop.clothpaperscissors.com.



Alexandra Reid is a mixed-media artist who enjoys living in the beautiful escarpment country in Milton, Ontario, Canada. She is active in her local art scene, exhibiting in juried members' shows and Art in the Park events in the greater Toronto area.

lexireidstudio.com



Nikki Smith is a self-taught, successful entrepreneur and artist who has bitten the fruit of art and never glanced back. Follow this mother of two on her many sinfully delightful bouts of creativity on her blog.

booksmithstudio.com



Jeanine Robb's alter ego is watercolorist/artist to her high school science teacher persona. She enjoys experimenting in all art media, but favors watercolor. Her watercolor work has received award recognition. Jeanine resides in northern California.

jrobbarts@gmail.com



Cynthia Louise Starr is a mixed-media collage artist and avid doodler. Born and raised in Portland, Oregon, she now lives across the river in Vancouver, Washington. Cynthia blogs about her art and creative interests, and can't imagine a life without creativity.

shewhodoodles.com





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I enjoyed reading the entire May/June 2013, Put a Bird on it issue! I loved the wood block wonky house pieces ("LaLa Land" by Alice Berg) and enjoyed meeting "Hazel" ("I Made These" by Linda Peterson). Also, the "A Look at . . ." hanging your art article was helpful to me. Thanks for the great drawings; they made the process more explicit. And I even read a lot of the advertisements as well! So here's a big thanks for growing in the right direction. I'm back as a reader/purchaser of CLOTH PAPER SCISSORS.

Judy Bingham

The May/June issue is great! But you must hear that all of the time. I love anything involving birds so this one goes into the archives at my house. In particular, I wanted to thank Marty Yokawonis for her essay, "Art Brew." Her comments resonated with me. I try not to take on commission projects, as "art on demand" is the quickest way to put a damper on my creative spark.

[I find] working on several pieces at once will keep my own personal muse awake and alert and moving at full speed. And as Marty says, "The muse IS a tyrant"!

Shirley Bartell

facebook CHATTER

Pen or pencil?

Which do you prefer when working
in your journal or sketchbook?

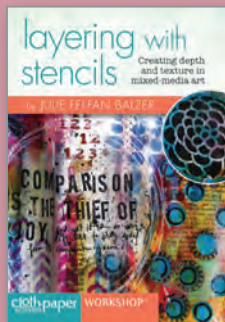
43%
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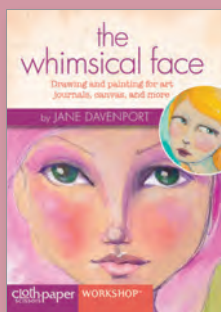
bit.ly/Balzer2013video

CREATING ON-THE-GO

With Julie Fei-Fan Balzer

Join Julie as she shares creative solutions for taking your art supplies with you—whether it's to the beach, in the car, on the airplane, or just into the family room.

bit.ly/Balzer2013Short



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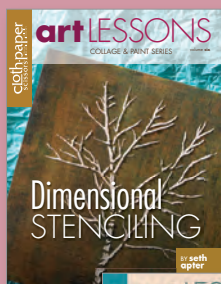
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AND 44 OTHER NIFTY THINGS FROM NATURE

By Eloise Renouf
Quarry Books, 2013
96 pp., Softcover
\$19.99

20 WAYS TO DRAW A CAT

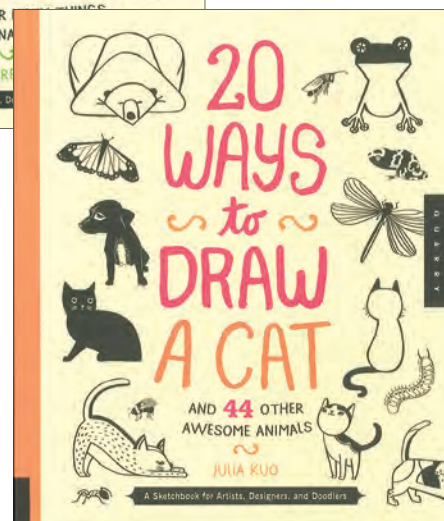
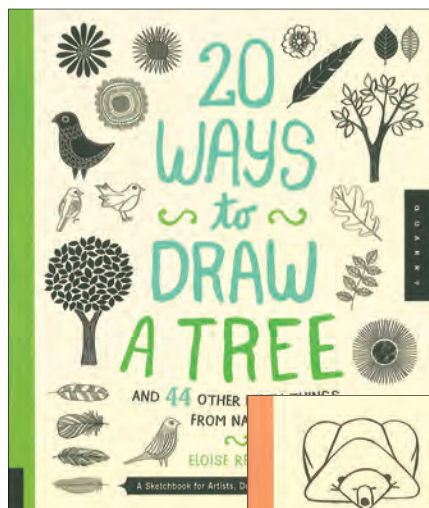
AND 44 OTHER AWESOME ANIMALS

By Julia Kuo
Quarry Books, 2013
96 pp., Softcover
\$19.99

Review by Barbara Delaney

This new series from Quarry Books offers artists of every ability level a fun collection of illustrations and drawings to inspire experimentation and discovery.

Readers are encouraged to combine lines, shapes, and patterns to create an image in pencil and then explore further, using a variety of drawing tools. Each spread offers 20 drawings of an animal or object, with everything from birds to buffalo and seed heads to snails. With drawings that range from simple outlines to detailed sketches, you are sure to find a style to please your inner artist.



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By Lilla Rogers
Quarry Books, 2013
128 pp., Hardcover
\$24.99

Review by Paige Martin

Breaking into the art industry is a daunting task, but Rogers has laid her career out as a clear example that success is within reach. She has used her lengthy list of contacts to pull incredible interviews with artists and designers that delve into hard-hitting topics such as: what really gets an artist noticed and what industries are ripe for breaking into. If you are rearing to get started but stuck without an idea, I JUST LIKE TO MAKE THINGS also offers plenty of quirky brain-tlingling exercises to get your creative juices flowing.

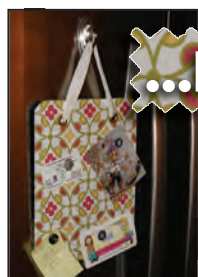


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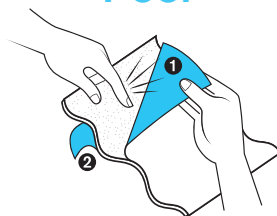
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iceresin.com

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nunn.design.com

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pencils.co.uk

\$5.99-\$15

a look at ...making *your own* RUB-ONS



mixed-media artists of all levels love when they can customize a supply to use in their art. They love carving their own stamps, binding their own journals, cutting their own stencils, printing their own fabric, and more. Now artists can make their own rub-ons, too, with Grafix® Rub-Onz™ Transfer Film!

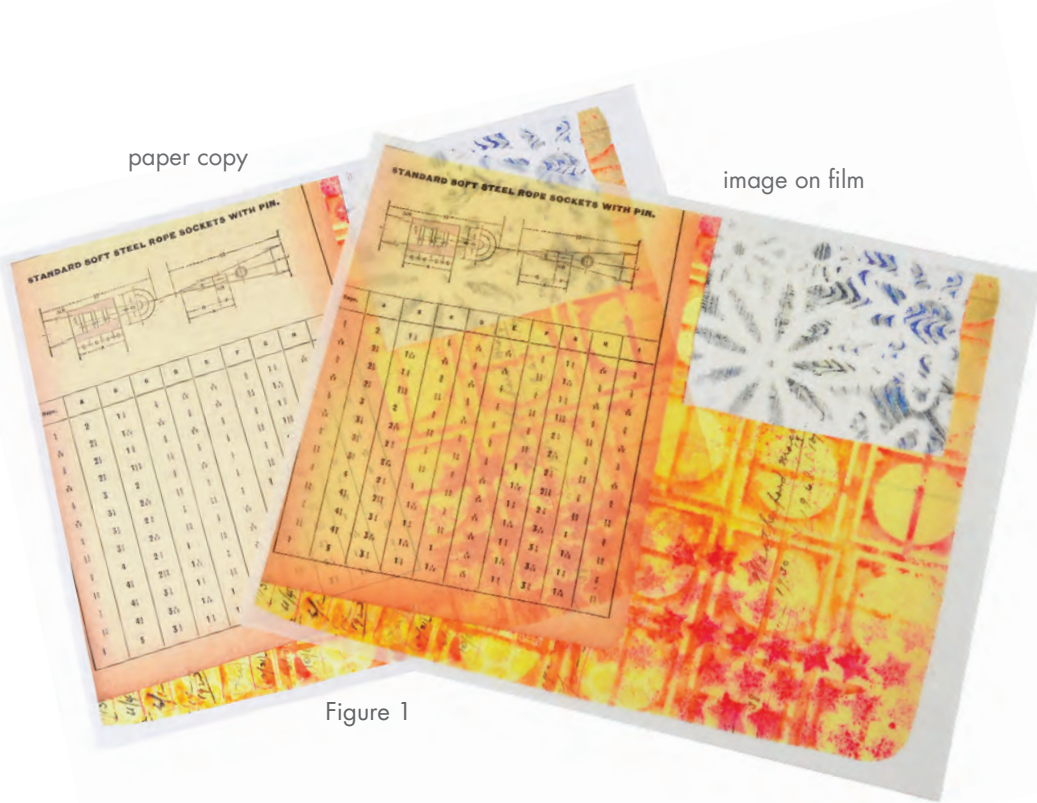


Figure 1

If you're not familiar with rub-ons, think of them as transfer images. You can print, stamp, or even draw right on the film and then transfer the image using a second, adhesive sheet. It's a little bit like magic—which we can't ever get enough of in our studios. The next time you think your art needs a little something extra, try using a rub-on. Here's how!

1. Decide on your design. The Graftix Rub-Onz Transfer Film that we're using is incredibly versatile. You can draw your own doodles, sketches, or finished drawings. If you have a finished piece of art you'd like to make into a transfer, you can copy it onto the transfer film and if you have an image on your computer you can print it onto the film using an ink jet or laser printer. **(FIGURE 1)**

2. Print, copy, or create your own art on the matte side of the film. Remember that the transfer will be reversed so use the mirror image feature when printing or copying your image onto the film. **(FIGURE 2)**
3. To create the rub-on, cut out a piece of the adhesive sheet (included in the package) that will fully cover the design on the transfer film and then carefully remove the liner from the adhesive sheet. Adhere the sticky side of the sheet to the image (matte side) and burnish with a craft stick or bone folder. **(FIGURE 3)**
4. Cut out the design as close as possible to the image to avoid a halo-like effect **(FIGURE 4)**, and peel back the clear film from the adhesive sheet.



Figure 2



note: Don't peel back the film until you're ready to transfer the image.

5. Transfer the image by placing it sticky-side down on the art surface, burnish, and peel back the film backing to reveal the transfer.

(FIGURE 5)

For those of you who enjoy using commercial rub-ons, you'll be able to add the same types of letters, words, or iconic images currently available, but with your own personal touch. What's really exciting about these rub-ons is having the ability to adhere a translucent, printed layer like the examples shown on page 16. Consider all the images that you would normally layer on a collage—now you can make semi-transparent additions without all the gloppy mess of gel transfers or the pungent odor of solvent-based transfers. ●



Figure 3



Figure 4



Figure 5

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GETTING technical

Simple repeating backgrounds

Repeating patterns are endlessly useful, whether as a background design element on a blog or website, or as a custom designed fabric, wallpaper, or gift wrap. There is a nifty trick to this that I'm excited to share with you. Let's get started.

BY nikki smith

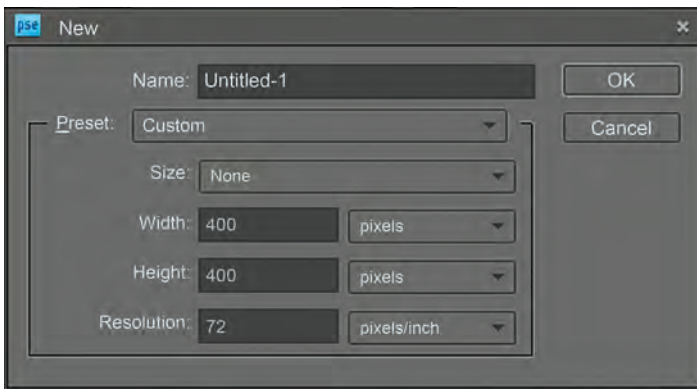


Figure 1



Figure 2

1. In Photoshop Elements, go to **File > New > Blank File**. Enter a size for your repeating tile. (FIGURE 1) To determine the size, consider your end use for the pattern. Common sizes for web tiles range from 100 × 100 pixels to 400 × 400 pixels (approximately 1"–4" square at 96 pixels per inch). In this example, I'm using 400 pixels wide by 400 pixels high. If you use a different size, make note of the dimensions, as you will need to refer to this in a later step.

tip: Multiply the resolution (commonly 300 dpi for print, 150 dpi for fabric, or 72 dpi for the web) by the number of inches desired for one tile to determine the size. So, for example, a 2" square tile on paper would be: 2" × 300 dpi = 600 pixels square.

2. Fill the center of the image with your design, taking care not to touch the edges. (FIGURE 2) Experiment with elements of different sizes and orientations. Feel free to scan in your own paper-and-ink doodles; draw free hand in Photoshop® Elements; use typography, hand lettering, or custom brushes. Anything goes! For this example, I used "Paisley Sketches Brushes" available for free from obsidiandawn.com.

3. Once the center of the image has been filled, choose **Filter > Other > Offset** from the menu bar. (FIGURE 3) Set the horizontal offset value to half of the total width of your image, in this case, "+200" pixels. Likewise, the vertical offset should be half of the total height of your image. For **Undefined Areas**, select **Wrap Around**. Press **OK**.

4. The 4 corners should now be filled with your design, leaving a blank area in the middle. (FIGURE 4) Continue adding elements to the blank areas until the entire image is filled, again taking care not to touch the edges with the new elements you add. (FIGURE 5)

tip: Optionally, use the **Paint Bucket Tool** to fill in areas of your design with different colors.

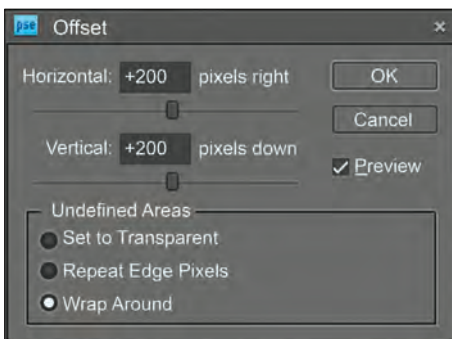


Figure 3

5. When you are satisfied, save your image as a jpeg, gif, or png file. This single tile can then be used as a seamless repeating background, such as for a website or blog.

6. Next, go to **Edit > Define Pattern** and give your pattern a name. This pattern can now be used in future projects with the **Paint Bucket Tool** or the **Pattern Stamp Tool**, allowing you to fill areas of an image with your custom pattern instead of a solid color.

7. To see what your pattern looks like tiled, open a new document several times larger than your pattern and click on the **Paint Bucket Tool**.

(FIGURE 6) Photoshop Elements 10 and below users, check **Pattern** in the **Tool Options Panel**. Photoshop Elements 11 and above users, click the **Pattern Fill** icon. Click on the drop-down arrow next to the pattern picker and select your pattern from the thumbnails. Now click anywhere in your image to fill it with your pattern.

You can create many unique and fun seamless repeating patterns by following the steps above.

Use these examples as springboards for your own patterns. Get creative and have fun! ●



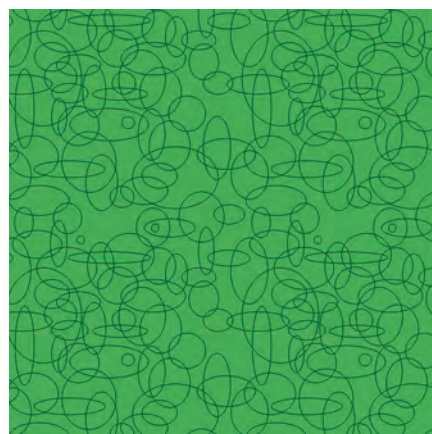
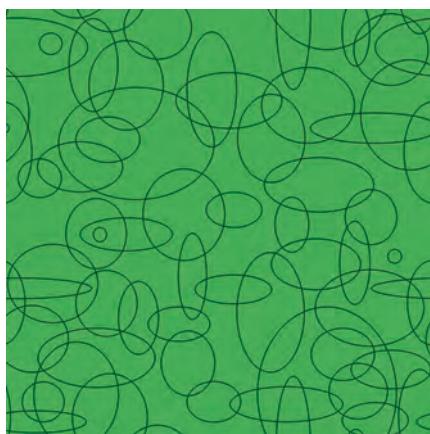
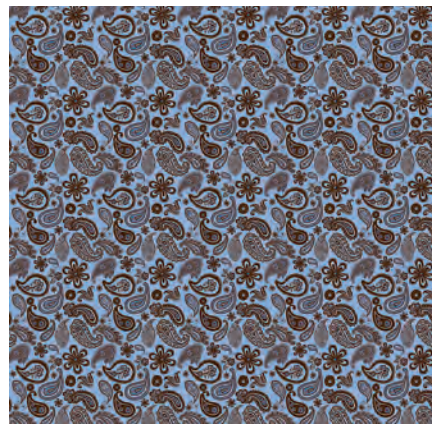
Figure 6



Figure 4



Figure 5



ARTISTS GIVE BACK

BY elena lai etcheverry



If you would like to nominate a charity that is doing mixed-media art for a good cause, please email me at Elena@CharityWings.org.



There are people in this world who can move mountains. Melody Ross and Kathy Wilkins are two of those people. Their amazing organization, Brave Girls Club, uses art as a healing tool. The club hosts camps and online classes, and it has changed the lives and touched the hearts of tens of thousands of women. In the spring of 2013, their Brave Girl Army raised \$25,000 in 24 hours through an online auction. How did they accomplish this amazing feat?

It all started with a trip to Manila, Philippines, where Melody went with the people from Wipe Every Tear and an organization called Full Circle Exchange to investigate the issue of human trafficking. “We spent 10 days learning about the horrid atrocities of human trafficking and falling in love with the girls who had been rescued and were living in the safe house. We built solid bonds of sisterhood with them,” says Melody. They spent time on the streets and in the brothels, where young women work for dollars a day—most of them trapped there with no way out. When Melody learned that Wipe Every Tear needed funding to buy a property to build a new safe house, she committed to doing whatever it would take to make the Dahlia Safe House a reality.

To get the ball rolling, Melody gave up a prized possession: her colorful, embroidered Old Gringo cowboy boots. She blogged about her idea and the response was incredible. People immediately started writing, saying that they also wanted to donate something. They ended up with all kinds of items from handmade art and clothing to a wedding ring from a previous marriage!

The auction lasted 24 hours and brought in \$25,000. Melody’s boots went for nearly \$5000! They are now working on a program to help the girls provide for themselves. You guessed it—through making and selling art!

bravegirlsclub.com

wipeeverytear.org

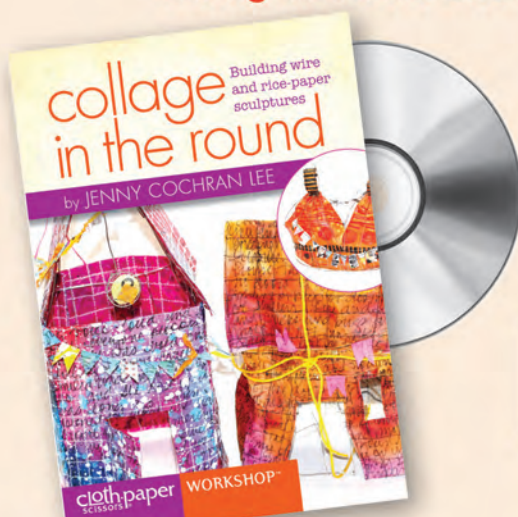
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BY jen cushman

Fire is an important element in metalsmithing. A torch is used for annealing metal, soldering, adding a natural heat patina, and “drawing a bead” on a piece of wire to create a headpin. Using a torch is one of my metalworking guilty pleasures. I enjoy it so much that I never feel quite complete when making a piece of jewelry unless there is some evidence of fire, which is why I incorporate metal fibers into most of my designs.

In this issue, we will be learning the art of drawing a bead and making a metal fiber. Drawing a bead is a metalworking term for dipping the end of a piece of wire into the hottest part of the flame so the wire naturally balls and curls in on itself. When I draw a bead at both ends of a piece of wire, I call the resulting piece a metal fiber. I use metal fibers for wire wrapping and as a design element.



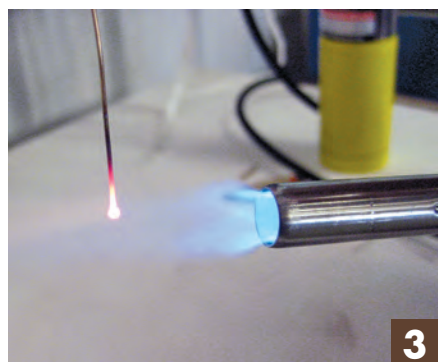
1. Cut the image to fit inside the bezel.
2. Using a paintbrush, apply a coat of sealer to the image to make the image colorfast. (FIGURE 1) Let the image dry thoroughly.
3. Place the dry image inside the bezel and add small embellishments as desired.
4. Mix the ICE Resin according to the manufacturer's directions and,

using the craft stick you used for mixing, slowly drip resin into the bezel. (FIGURE 2) Fill the bezel to the top, stopping when you see the resin begin to dome. Set the bezel aside for 6–10 hours to dry.

5. To create the metal fibers, cut six 5" pieces of the 20-gauge wire with the wire cutters.
6. With the pan of water nearby, turn on the torch and, holding 1 piece of

MATERIALS

- Scissors
- Image (I used a vintage Halloween image.)
- Bezel (I used a Rectangle Hobnail Bezel from Art Mechanique.)
- Paintbrush
- Sealant (I use Art Mechanique sealant.)
- Embellishments, tiny (I used a small piece of rickrack and some glass bits.)
- ICE Resin® and supplies (calibrated mixing cup and craft stick)
- Wire, 20-gauge, bronze (I use wire from Art Mechanique.)
- Wire cutters (I buy my tools at jewelrytools.com.)
- Torch (I used a BernzOmatic® Map Pro kit.)
- Pliers, needle-nose (reserved for torch work) and round-nose
- Pan with water
- Ribbons/fibers, scraps
- Jump rings (I use bronze jump rings from Art Mechanique.)
- Chain (I use bronze Industrial Chic chain by Susan Lenart Kazmer.)



7. Quench the wire in the pan of water and then repeat the process on the other end of the wire. Repeat steps 6 and 7 with the other 5 pieces of wire.

8. Take 4 metal fibers and a pinch of ribbons/fibers and bundle them together to create the metal and fiber bail.

9. Starting in the center, wrap another metal fiber around the fabric bundle to hold it together. (FIGURE 4)

10. Take the last metal fiber and wrap it around the fiber bundle. After a couple of wraps, use the round-

nose pliers to create a v-shaped bail to attach the pendant. (FIGURE 5)

11. Use the round-nose pliers to create a wrapped loop at the end of a metal fiber on both the left and right sides of the bail for attaching the neck chain. (FIGURE 6) Attach the resin pendant to the v-shaped bail with a jump ring.

12. Add jump rings to the wrapped loops at the top of the bail and attach the chain. (FIGURE 7)

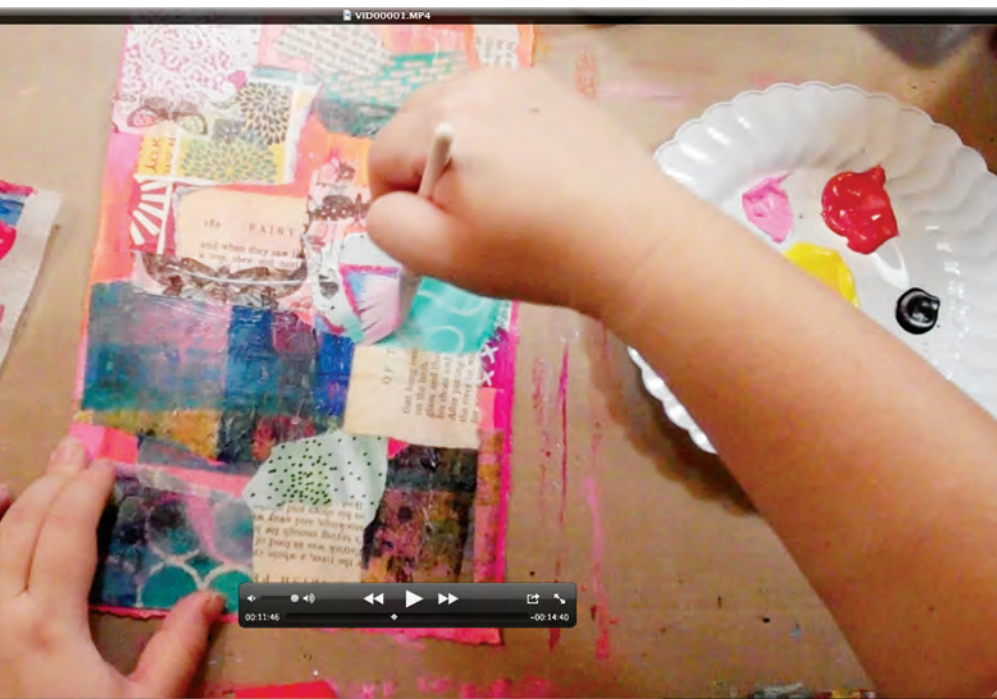
note: Remember to keep the chain long enough to slip easily over your head. ●

the cut wire with the needle-nose pliers, dip the end of the wire into the flame at the hottest part of the flame, the blue area closest to the nozzle. Hold the wire steadily in the flame until the wire begins to ball and curl up onto itself. (FIGURE 3)



10 TIPS FOR *making* instructional videos

if you have an art blog, chances are you have made or might make some instructional videos. I've learned a lot over the past few years, and I thought I'd share 10 tips for making videos that work for me.



Photos by Julie Fei-Fan Balzer

- 1. Get that camera overhead.**
Everyone has a different way of doing this. I've used chopsticks strung between piles of books with bananas for ballast. I've seen Gorillapods hung from bookshelves. You can use a broom handle and some duct tape. You can buy fancy camera booms. Whatever you do, instructional videos look best if you shoot them from above.
- 2. Lighting makes all the difference in the world.** You don't need a professional setup, but nothing ruins your video faster than poor lighting. Test the various areas of your home to see where you can get the best natural light and then augment that with daylight lamps, if possible. A light or white background will also help by reflecting the light, creating a more illuminated image.
- 3. Talk and do.** Don't tell me what you're going to do and *then* do it. Do it as you explain it. Watching a video where everything is repeated over and over gets very boring.



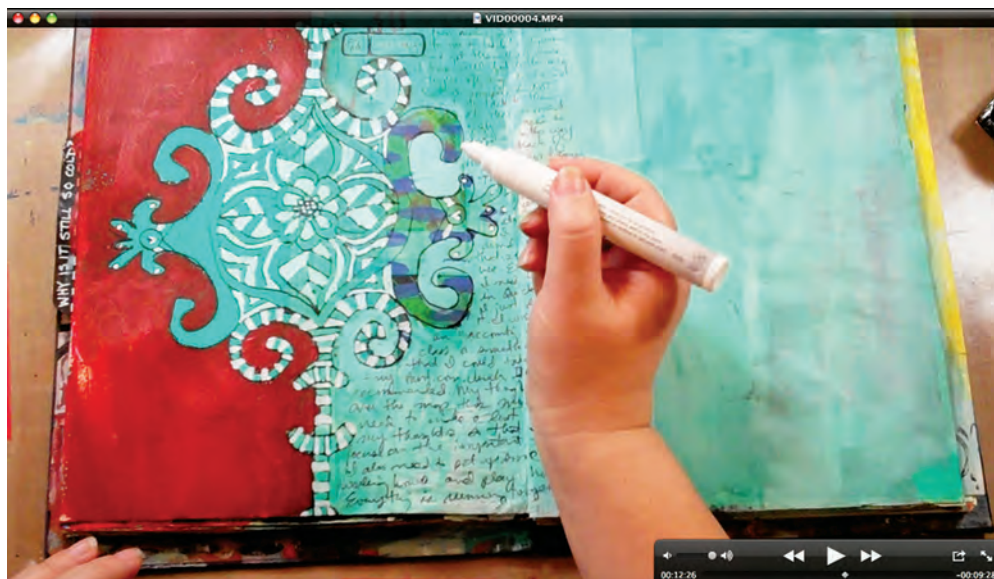
If you don't have enough to talk about to cover the time it takes to do what you're doing, consider using fast forward with a voice over. Remember, people can pause and rewind the video. Wouldn't you rather have them do that than fast-forward or click away?

4. **Be prepared.** Before you start, make sure that you have everything you need to complete the project or technique. Double check that you know each step well. Also, have an opening line and a closing line ready. The opening line makes it easy to jump in, while a closing line gives you a quick-and-easy way to finish.
5. **Even if we don't see your face,** smile when you talk. If you smile when you talk, there will be a smile in your voice, which will make you appear friendly. And, while we're on the subject of appearing friendly, keep the patter

conversational and relaxed. If you need to practice, I recommend practicing while doing the project. If you only practice the patter, you may be thrown off when you add in doing the project on-camera.

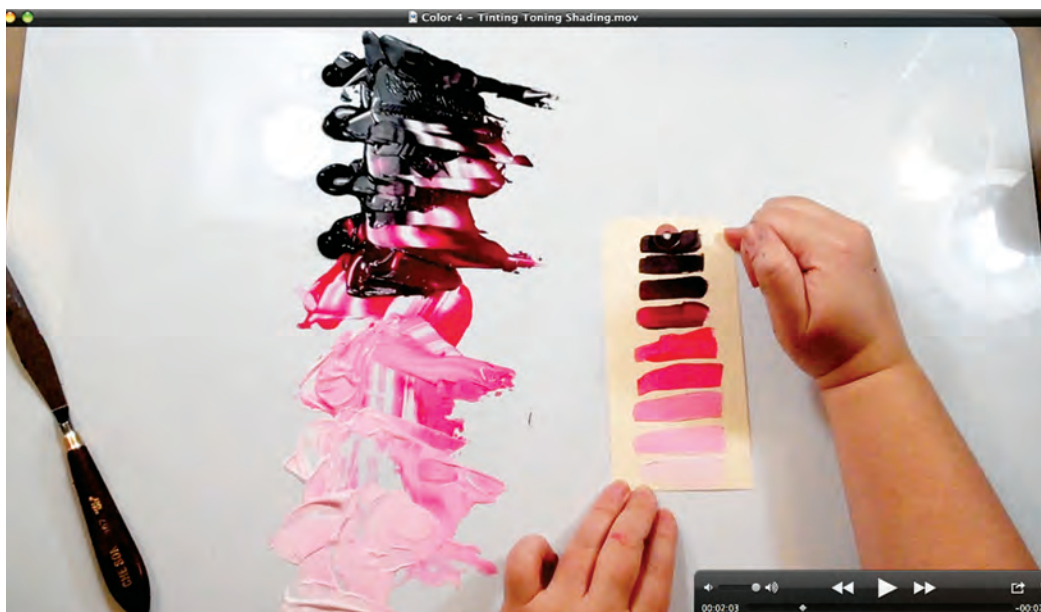
6. **Be thorough but brief.** This is the Goldilocks idea—your video needs

to be long enough to be thorough and give strong instructional quality. However, it needs to be short enough to retain the viewer's interest. Do a YouTube search for a common technique and watch 10 or so videos on the same topic. I think the content/length curve will become very clear to you, very quickly.



7. Adapt the ideas you like. It's difficult to make instructional videos if you don't *watch* instructional videos. How will you understand the experience of the viewer, and know how to best communicate, if you haven't been on the other side? It's like teaching a class without ever having been a student. Take a hard look at the videos that you enjoy watching and/or have found useful, and make note of what it is you like about them. Once you've figured out those elements, adapt them for your own use.

8. Know why you're making the video. Are you trying to drive traffic to your blog? Sell your product? Develop an audience for your YouTube channel? Knowing what you want the end result to be will help you determine how to craft your video. For instance, if you're trying to drive traffic to your blog, you will want to create a video that (a) has your blog address featured in it, and (b)

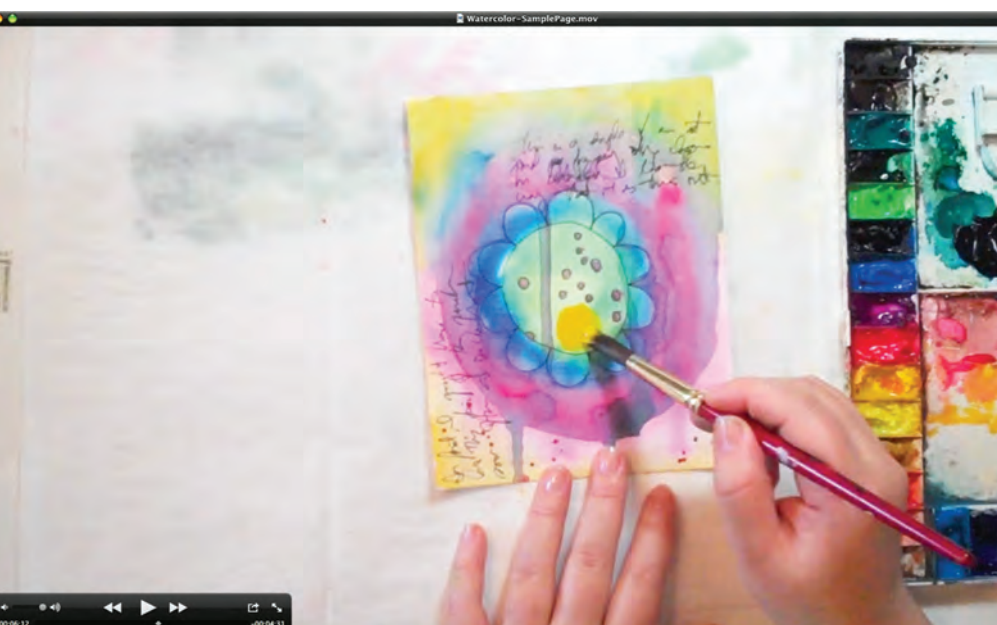


leaves the viewer wanting more, or needing to visit your site in order to complete the project.

9. Editing can fix a multitude of sins. Develop your editing skills and you can make your videos sing! Literally. You can add music and graphics, adjust lighting, speed up or slow things down, add voice-overs and titles—generally pull the whole thing together. There is no “best” editing program to use. Whatever you feel comfortable with, and know how to use, is the best one!

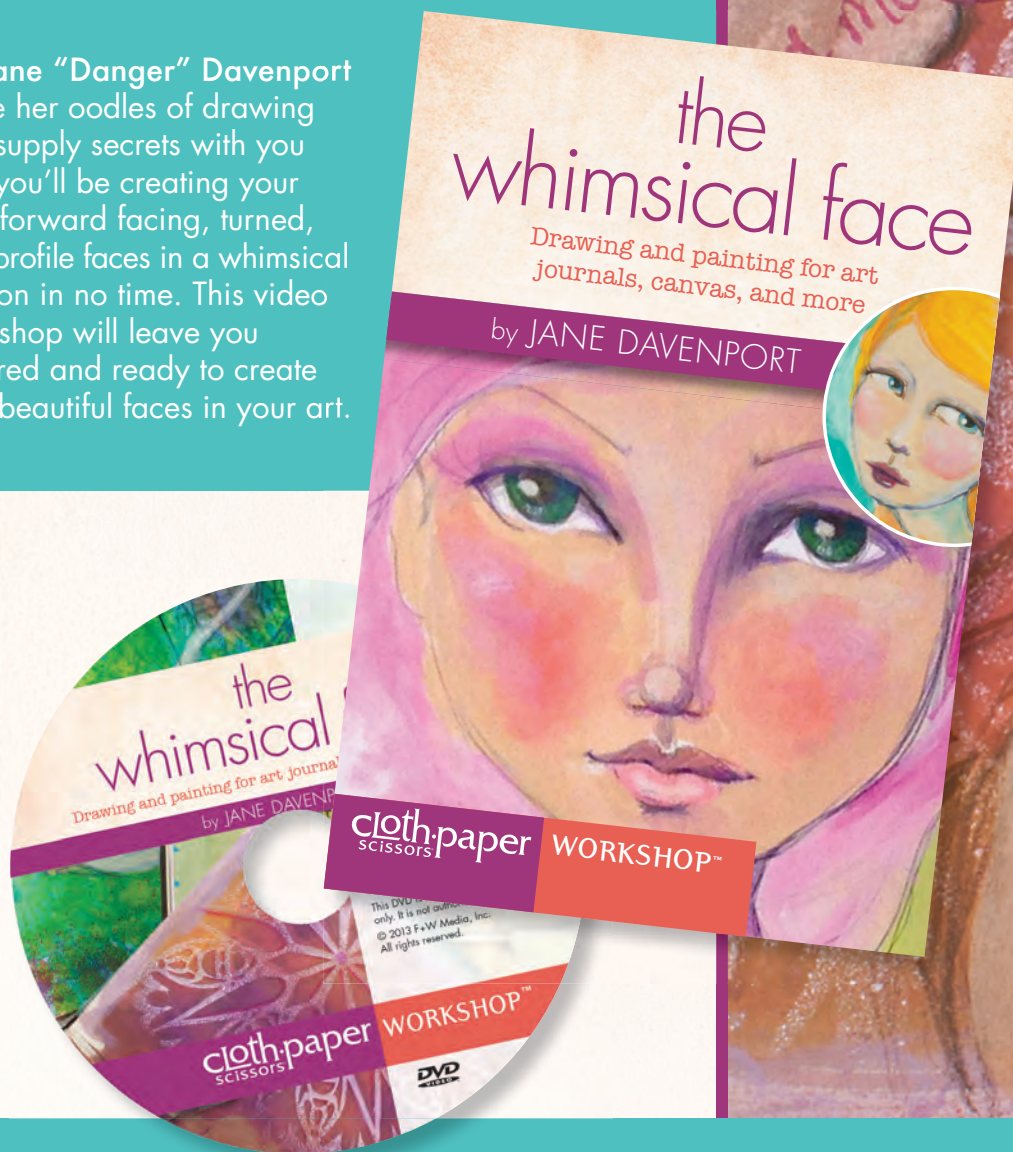
10. Videos are not written instructions. This may seem obvious, but it's really important to think about why you're creating a video rather than providing written instructions. What is it that people can't get from written instructions that they will get in the video? Your engaging personality? A tricky fold or tuck? Your sage advice on finding artistic freedom? Whatever it may be, make sure it's in the video!

Finally, just remember that the most difficult video to make is the first one. Like a first painting or a first art quilt, we are all filled with fear and confusion about right and wrong. Don't fret; you can do it! ●



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"Spinning Cottage"

mixed-media artist Louise O'Hara's art transports you to another place and time. You feel the images as much as you see them. We are very happy to share with you what we learned about Louise, her methods, and her inspiration. You, too, will be inspired.

Our conversation . . .

Paige: What is the single most important element in your work?

Louise: Wabi sabi underpins all that I do. It's a Japanese concept of beauty in imperfection, which I researched as

part of my master's degree. I love to record tactile, weathered surfaces that have been eroded over a period of time and embedded with traces of a previous life. I love to record this element of beauty within imperfection through photographs and the tactile scenes I



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create. There is also another conceptual side to the work that I create, and this is the narrative behind my work. A narrative depicting time, trace, and the surfaces that I recorded that had a previous existence. The narrative element is not so obvious in the work I am producing at the moment, but it is something I would like to become more inherent in future projects.

Barb: Do you have a plan when you set to work or do you rely on serendipity?

Louise: The hand-painted fabrics and papers I use are all done in preparation for my final pieces. I spend days in the studio, playing with mixed media and creating layers, using paint, inks, dyes, wax, graphite, and hand and machine stitching. And probably every other medium you can think of! I never really plan. I would say I definitely rely on



"Harbour in the Island"

serendipity, and this is where having collections of hand-painted fabrics, papers, buttons, threads, text, etc., comes in really handy. As I place pieces together they sit like a jigsaw puzzle.

Deb: As landscapes seem to be prevalent in your art, what do you think is the most likely source of inspiration: views from your travels, photographs, other artists?

Louise: I am inspired so much by my childhood holidays in the Lake District and the Yorkshire Dales. I also travel a lot cross-country on the train and recollect the views from my childhood holidays and these train journeys, which have become inherent in the pieces I create. I always carry a camera with me, and I am drawn to recording tactile, weathered, surfaces; abandoned buildings; and areas where man made has been overtaken by nature. Also,



"Fresh from the Farm"

the stories my children tell bring a whimsical side to the work I produce.

Deb: With your landscapes comes an identifiable color palette of earth tones that can convey either a serene or a stormy mood, depending on the values. Are you ever cognizant of your own emotions setting the tone for these diverse scenes?

Louise: The majority of my work does look moody and often has tension within it, but I am really a positive person. I feel it's the strength of tone in my color palette that demonstrates the depth and characteristics that come through when you get to know me as a person. I love posting pictures of my new work on Facebook and reading the feedback that people give. It really is amazing to see how people read my work, and what they visualize personally in each piece.

Barb: There is often a solitary house in your art. Is this symbolic or just something you are drawn to?

Louise: I do like to produce moorland scenes with solitary houses. I haven't



"Eggs Are for Baking"

taken the time to really question this, but on reflection it may be due to the fact that I am an only child and I am very independent. I like to think that the viewer sees each of my pieces as part of a story, and the scene is individual to their interpretation and forever evolving.

Deb: What is the most unusual element—fiber, paper, or other ephemera—that you’ve incorporated into your work? Is there anything in your stash that you’re reluctant to use, for sentimental or other reasons?

Louise: I am a huge collector of all things, and a huge fan of collections. I love the fact that the items I collect offer a trace of the past and that they have a history of their own and stories to tell. I have jars of buttons, rusty items, threads, papers, fabrics . . . all waiting to be included in a piece when the time is right. I don’t consider anything I use to be unusual, but I guess rusty old bottle tops may be a little different to some. I do have a stash that I recently bought to use in my work. When it arrived, I was so delighted, but there was such sentiment within the items I bought I found it impossible to use them. It was a collection of travel documents, letters, opera tickets, etc., that were being disposed of after the loss of a family member. I felt they documented a lifetime of travel of one glamorous lady from the days when travel was a luxury. I hope to produce a collection of work based solely on this lady’s life. She will become an inspiration for another project.

Barb: Do you make time every day for art? Do you allow a certain amount of



“Button Wash Day on the Farm”

time for art making, or just work until you want to stop?

Louise: Unfortunately, I am not able to get into my studio every day. I lecture at Stafford College, and I am also a mum to two gorgeous girls who demand a great portion of my time. Currently, I do try to spend three days a week in my studio and a few evenings. When I’m not in the studio, I use the time to collect visual research and reflect upon the work that I produce, and I can often be found networking on Facebook. I do enjoy the time I spend teaching, and I see this as an extension of me rather than as a job. I love to impart my enthusiasm to my students. When they find a process that works well for them and their enthusiasm excels, this is what makes my job ever more rewarding.



“I Dream of Time”

Deb: When you are close to finishing a work of art, do you feel a keen sense of surety or closure? Or is that moment an ever-elusive judgment call?

Louise: There is just a sense of closure from within. And if I’m not happy with a piece, I will always put it to one side



"Three of a Kind"



"The Frost at Dawn"

and return and rework it when the time is right. I am never afraid to paint over a completed piece or tear up work and start again if that's what feels right. I like the fact that reworking a piece offers an immediate layer and a trace of something already having existed.

Barb: What (and/or who) inspires you most?

Louise: I adore the work of Kurt Schwitters and Joseph Cornell, and I have always been inspired by this mixed-media method of working. But, on a personal level, my drive and ambition is inherited. I am grateful to my parents for the values they gave me as I was growing up. My mum instilled in me a stable and grounded approach to life, and my dad gave me the willingness and drive to want to succeed and do my best in whatever I chose to do.

Paige: What is a technique or style you have always admired, but would never do in your own work?

Louise: I am always drawn to glass and ceramics. This is something I don't currently use in my work, but I hope to make time in the future to learn these techniques and possibly include them within my work. Never say never!

Deb: What advice would you give to a beginning mixed-media artist about amassing a diverse collection of materials from which to work?

Louise: Do not throw anything away. Gather collections of objects and order them, and always be on the lookout for new items to add to your collections. Look in obscure places, and always let people know you will give any unwanted items a good home. I am overwhelmed by the generosity of my friends and followers. Rarely a week goes by where I don't receive a surprise package or parcel through the post from someone who knows my work and me. I received a huge box of buttons from a gentleman in America, and I used a number of them

in my work. I was absolutely blown away when I posted the images of my work on my Facebook page and he recognized his buttons and told me how delighted he was that his buttons had been given a new lease on life. It's days like these that make being a mixed-media artist very special!

Paige: If you had to choose one place you'd find inspiring to live and work in for the rest of your life, where would it be and why?

Louise: I'd have to say I adore living in Cob Web Cottage, and I would find it very hard to uproot myself and move away. It's a small village with a great community spirit, and it's also very close to the Lake District, the Yorkshire Dales, and Wales, which offer scenery inherent in the work that I produce. That isn't to say I wouldn't consider retiring to a warmer climate where churches nestle on the hillside and houses lay abandoned on the roadside, waiting to be given a new lease on life. ●

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submitting an idea is easy.

1. Write up a short outline of the project you'd like to write about. Remember to point out the unique technique or process that you want to highlight.
2. Take a couple of photos of a piece of your art that represents this technique. We may ask you to make and send us another similar piece as well as some in-process step outs, but for the submission, finished sample photos will do. Your photos do not have to be professionally shot, but a bad photo is a bad photo. Make sure the artwork is well lit. Taking the photos outside on an overcast day works well.
3. Visit us at clothpaperscissors.com/content/submissions to find other helpful tips for sharing your art with us.
4. Send your submission to:
submissions@clothpaperscissors.com.
5. Wait patiently. We are always working far ahead on different publications for the year and sometimes can't fit a piece into one of our magazines right away. We try to let you know if your work is being considered as soon as possible, but due to our press schedule this could take up to six months.

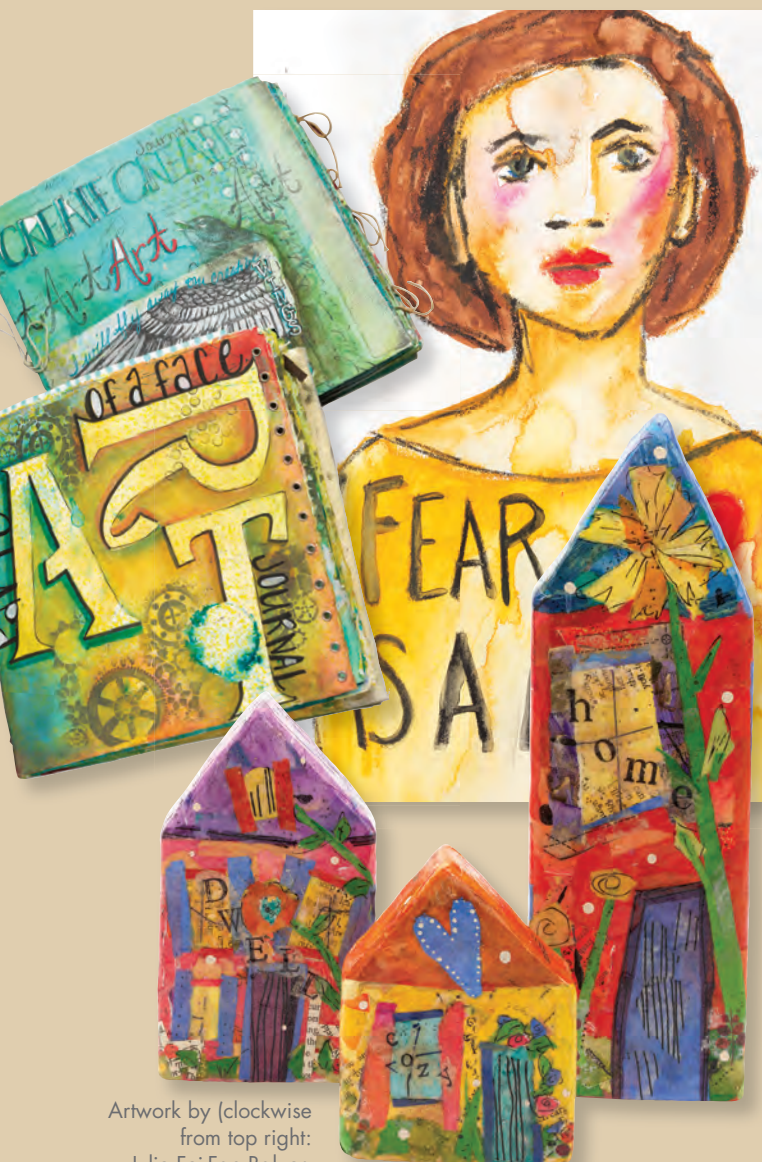
what are we looking for in general?

- Non-seasonal art. We can't put snowflakes in our May/June issue.
- Unique techniques, new ways to use existing tools and supplies, and things we've never featured before.
- All types of beautiful and inspiring mixed-media art.

now calling for:

- Mixed-media jewelry, stitch, collage, and assemblage pieces.
- Art journaling and never-before-seen book making techniques!
- Closing Essay Entries
2014 Topic: Finding the Artist Within
Send a short story (300–500 words) and two photos of accompanying art that could be used as an editorial illustration.
Due now!

Remember, if you're teaching, showing, or blogging about it, you probably have a good idea to share!



Artwork by (clockwise from top right): Julie Fei-Fan Balzer, Alice Berg, and Pam Carriker.



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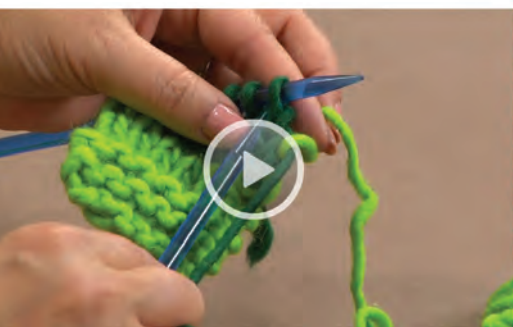
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“Hypothesis”

BY laly mille

It was not just about finding new techniques or art forms that I had never seen before. It was so much more! It was as if all the pieces of my heart and soul had finally found a voice and were coming together to tell their stories.

In one book after another, the art and words of amazing artists introduced me to a whole new way of approaching art: accepting the beauty of imperfection and honoring the magic in everyday things. All the things I loved, all the treasures I had gathered for decades—from street finds to items from my grandparents’ basement—all of it was awaiting a new life. When I discovered assemblage, I just fell in love.

What amazes me most about assemblage is that something is born out of chaos and randomness. Bits and pieces of this and that, found objects and discarded materials, suddenly seem drawn to one another in an unpredictable way, and something emerges that somehow makes sense.

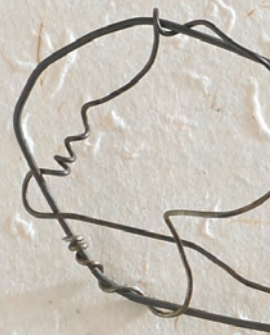
My first assemblage was a winged key and it turned into a whole series. I’ve always had a fascination for lost keys. They are mysterious, metaphorical, and unique. A key opens only one lock, and without the right key a door will remain shut forever—but with wings,

who knows? The key might fly to the place it was always meant to be and open that special door.

Consistent elements in this series are a plaster “container,” an old key, wings, and natural tones. Having some “rules” helps spark my creativity.

I discovered plaster through the art of Stephanie Lee and it is one of my favorite media. Everything becomes beautiful with a layer of plaster gauze. Once the plaster is dry, I rub raw umber oil pastel on it to highlight its imperfections.

The wings of this piece are made of twisted wire, and I’ve added a little egg covered with sewing pattern paper. The number eight evokes infinity. These are all symbols of life, although I never really thought about the meaning of the piece as I created it. Each piece of my art grows organically, intuitively, and once I take a step back from the almost-finished work, thoughts and words come to mind that make it complete. ●





Laly Mille is a French mixed-media artist who lives near Tours in the Loire Valley of France with her husband and two young children. She has recently made the move to being a work-at-home mom and full-time artist.

lalymille.com



spirit BOXES

mixed media with a secret

BY lyn belisle

did you ever wish for a secret hiding place, one where you could spirit away small treasures and notes? I discovered a unique way to accomplish this when looking for a way to hang my figurative mixed-media wall sculptures. A metal mint tin turned out to be just the right size and depth to hold the back of the sculpture off the wall. The bonus was a secret hiding place—and the Spirit Box was born!

Spirit Boxes take their roots from art dolls, kachinas, and other meaningful handcrafted figures. They make beautiful gifts, especially if a personal note or small object is tucked inside the box. To make your own Spirit Box, you will need just a few simple materials, and most or all of those can be recyclables.

1. Paint or gesso the tin and let dry.
2. Punch 2 holes in the bottom front of the tin, 2" apart, with the awl. Twist the wire through the holes, leaving a loop above the closed box like a purse handle. (FIGURE 1) You

may cover the exposed ends of the wire on the inside of the tin with a small cardboard strip, if desired.

3. Glue the 2 pieces of mat board into a T-shape with the vertical piece on top and its top edge 1" below

Figure 1



MATERIALS

- Paint or gesso
 - Paintbrush
 - Tin, small (I used an Altoid® tin.)
 - Awl or round nail and hammer
 - Wire, medium gauge, 9"
 - Adhesive for paper
 - Mat board or heavy cardstock, two 4½" × 3½" pieces
 - Decorative paper, lightweight, 7" × 9"
 - Scissors
 - Hot glue gun and glue sticks
 - Face piece, approximately 2", round or oval (I use my own earthenware faces, available at etsy.com/shop/EarthShards, but you could use a button, a face cabochon, etc.)
 - Embellishments: paper shreds and scraps, doilies, beads, ephemera, small objects, twine, yarn, etc.
 - E-6000®
- optional**
- Natural embellishments: twigs, feathers, shells, moss, etc.
 - Hole punch, heavy-duty
 - Jewelry, repurposed



Figure 2



Figure 3



the top edge of the horizontal piece. **(FIGURE 2)**

4. Glue the mat board T to the center of the wrong side of the 7" x 9" decorative paper. **(FIGURE 3)**
5. Flip the decorative paper/T over, cut off the corners of the paper, and cut slits under the "arms" of the T shape. Fold the paper to the back of the T and glue the paper in place.
6. Use hot glue to attach the head piece to the front of the T. **(FIGURE 4)**
7. Collage a variety of papers to the front of the figure as desired.



Figure 4



Figure 5

(FIGURE 5) Add embellishments to complete your Spirit Box design.

- 8.** Finish the back of the figure with scraps of paper to cover any exposed areas. Cover the back of the tin with decorative paper scraps as well, if desired.
- 9.** Attach the tin to the back of the Spirit Box with strong glue, making sure that the wire handle is at the top for hanging. I used E-6000 for this.

Open the box, tuck your treasures inside, and close the box.





tips for embellishing

- Collect twigs, feathers, shells, moss, etc. to glue onto the surface.
- Make small holes with a heavy-duty hole punch to string beads from the arms.
- Recycle sentimental old jewelry pieces for ornamentation. ●

ART JOURNALING EVERY DAY

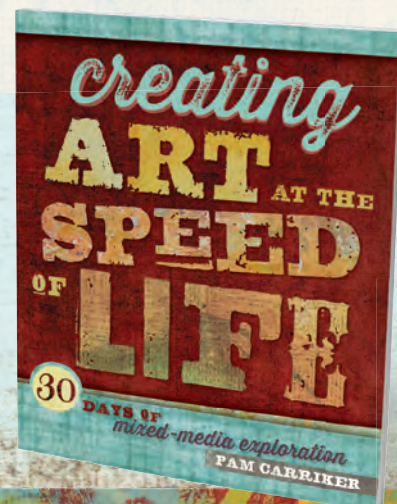


An art-making workshop in a book, *Creating Art at the Speed of Life* offers uninhibited mixed-media play while encouraging you to look at your work with a newly evaluative eye. The book explores seven important elements of art in a series of exercises complete with worksheets to help you evaluate your work and make it more successful and satisfying.

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**Creating Art at
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30 Days of Mixed-
Media Exploration
Pam Carriker

176 pages
ISBN: 978-1-59668-876-6
\$26.95



finding my artistic style



BY jeanette c. montero



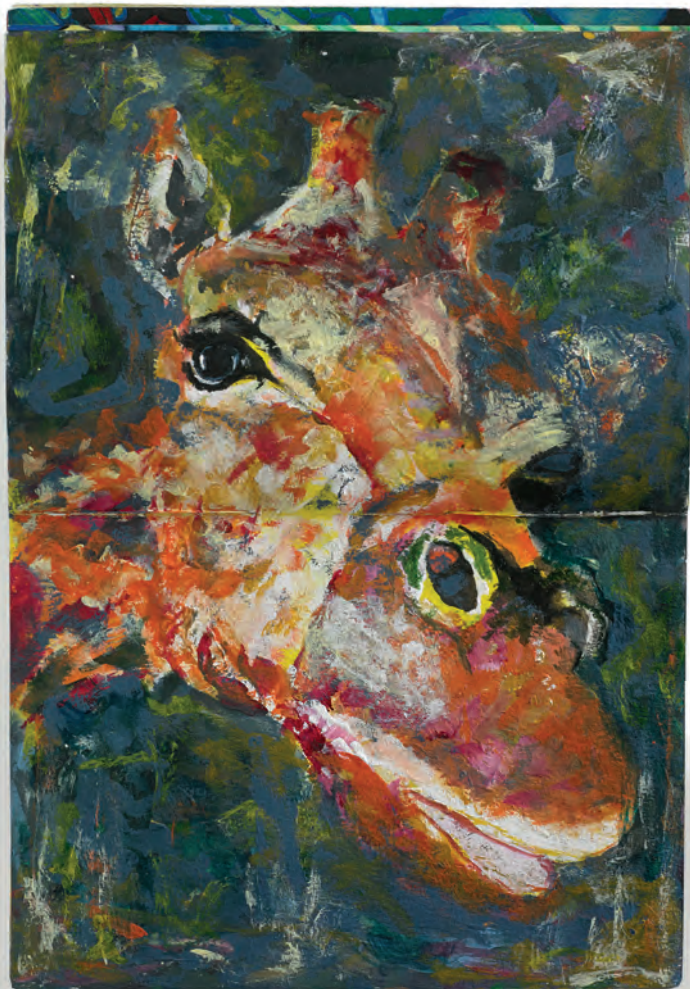
**INSPIRED BY FREIDENSREICH
HUNDETWASSER (ABOVE)**

I recognize Hundertwasser's style by his repetitive use of spirals, labyrinth forms, circles, and organic shapes. In this painting, I made a stencil of a giraffe form and used it repeatedly to create a horizontal pattern. I then surrounded it with Hundertwasser's signature spirals. The background motif is similar to one of his famous works, but I now realize that I made the lines too straight. He once said, "The straight line is ungodly."

INSPIRED BY ANDY WARHOL (OPPOSITE)

This was the first giraffe I painted in this series because I found this style to be the least intimidating. While Warhol used a silkscreen technique to produce repetitive subjects, I used a copy machine. Using the giraffe as my subject, I wanted to recreate his popular Marilyn Monroe prints with different colored backgrounds. I reduced the image to fit all four giraffes on my two-page spread before cutting and gluing them down. To color the piece, I used Portfolio® water-soluble oil pastels. It was fast, easy, and it gave me the courage I needed to tackle other artists.

Like many aspiring artists, I am often plagued by the question: What is my artistic style? While there are many ways to find the answer to this question, I decided to copy the styles of some of my favorite artists to help me discover *my* style. I set off on a journey in my sketchbook, with a giraffe as my muse. By sticking to one subject—a giraffe—I effectively avoided having to make the dreaded decision of what subject to paint every time, which allowed me to concentrate more on the actual process or technique that I was trying to learn. In fact, having to incorporate the giraffe into every piece of art actually forced me to find more creative ways to present the subject.



INSPIRED BY LEROY NIEMAN

Though Nieman is best known for his brilliantly colored, expressionistic artwork and energetic images of sporting events, I am partial to his animal paintings. I don't think I quite achieved his brilliance, but I'm very happy to have been able to paint a portrait of a giraffe that is recognizable, using overlapping brushstrokes of different colors to create the shapes, shadows, and overall impression.

INSPIRED BY GUSTAV KLIMT

You will see many iconic images that Klimt is famous for married into this one painting. His style is highly ornamental. Incorporating the giraffe into this mixture was both challenging and entertaining. I borrowed Klimt's use of patterns, symbols, spirals, swirls, and bright colors. Adding the highlight of gold, which his work is distinguished by, added a certain elegance to my painting that I love and will definitely be exploring again in the future.



INSPIRED BY PETER MAX

I love, love, love Max's use of vibrant colors, very aptly described as psychedelic. Borrowing his color palette and imagery, I tried to recreate this vivid atmosphere using bursts of every intense acrylic color paint I have.



INSPIRED BY JOAN MIRO

I was very much surprised by what I learned doing this piece. Just because it looks like a child painted it doesn't mean it was easy! It was liberating to go back to how I imagine a child would draw a giraffe. Playful art is what Miro is most known for. He used lines, outlined spots of color, distorted animal forms, and strange geometric shapes on brightly colored backgrounds. Deconstructing the giraffe to its simplest forms taught me a lot about what is actually necessary to effectively convey an idea.

INSPIRED BY HENRI MATISSE

Matisse is known for many styles of art, but I chose to focus on his later works where he used brilliant colors and cutouts of prepared sheets of paper. He called it "painting with scissors." My giraffe appears in this collage as an abstract, organic form surrounded by the free-flowing motifs I see in many of Matisse's paper cutouts. I used only a few colors, but differing tonal values, which unified the piece.



INSPIRED BY CLAUDE MONET

Monet is one of my favorite artists. I am in awe of how he is able to express the feeling or atmosphere of his subject without using lines. Instead, he uses short brushstrokes loaded with individual colors to create depth and movement. I found this process to be quite tedious and laborious, but I was ecstatic with the result. Monet painted "Water Lily Pond" many times. I elected to omit the Japanese bridge and make the pond a meadow for my giraffes to play in. I tried to recreate the sense of peace and calm evident in most of my favorite Monet paintings. Although Monet has done studies of this pond in both cool and warm tones, I gravitated towards the warm palette—another lesson I learned about my artistic style on this journey.

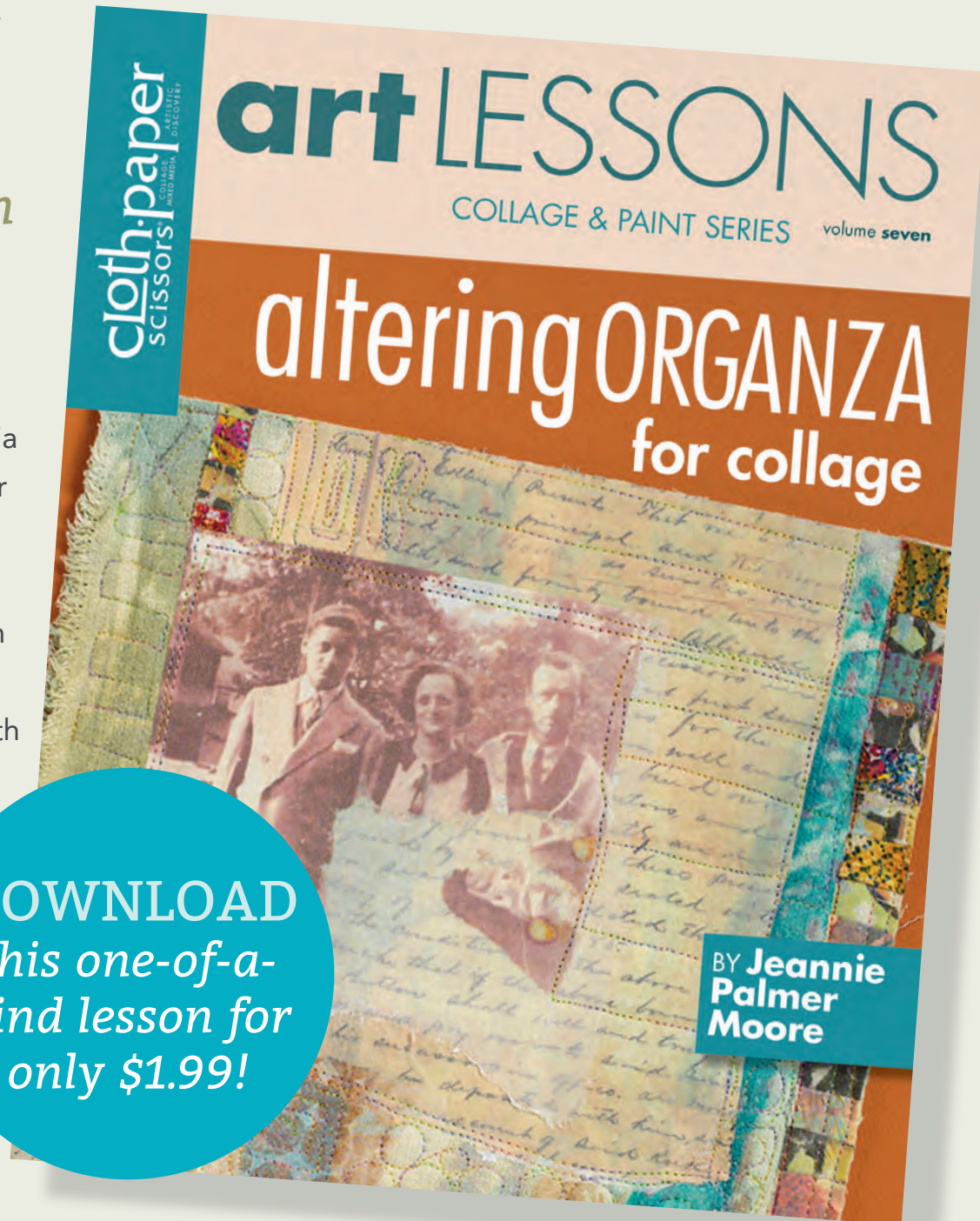
I learned a lot about my artistic style! I definitely love using vibrant colors—especially the warmer colors of red, orange, and yellow. I also enjoy using simple, less detailed forms. I found that I do not have the patience for rendering lifelike drawings or paintings. Most importantly, I discovered that I no longer feel the need to limit myself to learning, mastering, or using one medium at a time. Mixed media is definitely my style! ●

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wearable encaustic SHRINES

When I discovered encaustic painting, my world opened up. I found that all the mixed-media techniques I had immersed myself in over the years could be joined together, in one fabulous symphony—encaustic wax! Encaustic wax is like no other medium. It is an organic, luminous substance that suspends color and light and, in the end, petrifies into a beautiful amber-like state.

I found that when I used metal bezels with encaustic wax, a new, wearable art form was born that offered all of the creative play of encaustic painting, but in smaller bites. This technique incorporates everyday studio supplies (with the exception of the encaustic wax), so you can just rummage through your studio for supplies and get started right away.

by linda lenart mcnulty



Figure 1

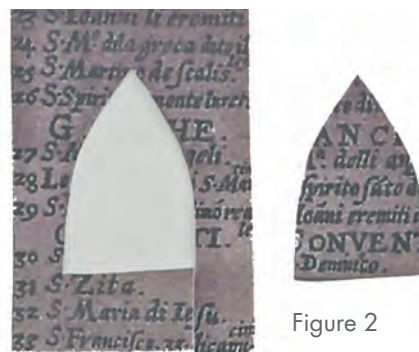


Figure 2



Figure 3

encaustic waxes

- Encaustic Medium is a mixture of beeswax and tree sap (Damar resin), and is used as the luminous carrier for Encaustic Paint.
- Encaustic Paint is an extremely dense concentration of pigments that add color to Encaustic Medium.

The more beeswax the Encaustic Medium contains, the softer and milkier the Encaustic Wax will be; the more tree sap, the more petrified and transparent the Encaustic Wax will be.

- Luminous Encaustics Wax Blox is a jeweler's grade encaustic wax that has a ratio of tree sap and beeswax specifically designed for encaustic jewelry. It has more tree sap in it than an encaustic painter would use, and it has a more petrified quality, creating stronger jewelry.

1. Place the metal cup on the candle warmer and melt 1 Wax Blox in the cup. **(FIGURE 1)** Lay the silicone mat or a piece of aluminum foil next to the candle warmer, making sure the surface is level.

tip: To protect your work area, lay the wax paper on your work surface and place your supplies on top.

2. Once the wax melts, stir the wax with the popsicle stick, and stir every now and again until you are ready to use it.
3. Place the small bezel on the collage paper, right-side up. Trace the bezel shape with the pencil and cut it out, trimming it slightly, so that it fits inside the bottom of the small bezel. **(FIGURE 2)**

4. Drop the small collage-paper cutout into the melted encaustic wax and place the small bezel on the candle warmer, right next to the metal cup.
5. Using tweezers, pull the paper cutout out of the wax and place it into the small bezel. **(FIGURE 3)**
6. Again using tweezers, remove the small bezel from the candle warmer and center it inside the large bezel. Place the large bezel with the small bezel inside it on the candle warmer.
7. When the large bezel is hot, remove it from the candle warmer and place it on the foil.
8. Pour the warm encaustic wax into the large bezel, avoiding the small bezel. With the wax and the bezel



Figure 4



Figure 5

warm, the wax will slide around the outside of the small bezel perfectly. Pour enough wax so that it almost domes. The hobnails on the small bezel should be completely immersed. **(FIGURE 4)** Allow the bezel to cool completely.

9. Trace the shape of the large bezel on a new piece of collage paper and trim the paper down to a shape you like to use as an accent. I used a strip.

10. Drop the collage paper into the warm wax. Meanwhile, lightly fuse the surface of the wax in the bezel with the heat gun or torch. To properly fuse the encaustic surface, apply the heat quickly and watch for the surface to change from opaque to transparent. As soon as it's transparent, remove the heat source.

11. Lift the collage out of the melting pot with the tweezers and lay it on the warm surface of the wax in the large bezel. Swipe the cardboard scrap across the surface of the collage paper to get it to lie flat, and then fuse lightly to embed the paper in the wax. **(FIGURE 5)**

12. Warm the metal charm on the candle warmer. Using tweezers and your gloved finger, press the charm firmly onto the surface of the large bezel.

13. Rub the corners of the large bezel very lightly with Gilders Paste using your gloved finger. Fuse lightly.

MATERIALS

note: I used the Luminous Encaustics Wearable Encaustic Shrine II Kit (luminousencaustics.com).

- Metal cup, small
- Candle warmer
- Luminous Encaustics Wax Blox™ (I got my Wax Blox at luminousencaustics.com, but you can make your own by mixing encaustic medium and encaustic paint, if desired.)
- Silicone mat or aluminum foil
- Popsicle stick
- Wax paper
- Mixed-metal Shield Bezel, 2: 1 large and 1 small (I used bezels from iceresin.com.)
- Collage paper, small pieces
- Pencil
- Scissors
- Tweezers
- Small torch or heat gun (I use the Blazer® Micro Torch.)
- Cardboard scrap
- Charm, metal, for embedding
- Gloves (You only need one.)
- Gilders Paste®, a dab
- Center punch
- Safety goggles
- Dremel® drill and a 1/8" bit (If you use the Encaustic Shrine kit, the shield bezel will come with predrilled holes.)
- Wire, 18-gauge
- Wire cutter
- Bench block
- Hammer
- Ribbons
- Jump rings
- Pliers, flat-nose
- optional**
- Painter's tape

- 14.** Dap the piece on both sides of the arch shape using the center punch. With the safety goggles on, drill the 2 holes. Alternately, you could drill before pouring in the wax, covering the holes on the outside of the bezel with painter's tape during the pour.

note: Dap means to create a divot so that the drill doesn't skip over the surface of the metal.

- 15.** Cut a length of wire with the wire snips to make an accent piece. Push the wire through the holes to create a channel, bridging the 2 holes and leaving some wire exposed on either side. Lay just the exposed wire onto the bench block and, avoiding the bezel, hammer the wire into a flattened shape that you like.

- 16.** Stretch out a bundle of ribbon, lay a piece of wire perpendicular to it, and then wrap the wire around the ribbon bundle. Fold the ribbon bundle in half, wrap one end of the wire around the fold, and create a loop with the other end of the wire. Use a jump ring and pliers to attach the ribbon dangle to the bezel. (FIGURE 6) ●



Figure 6



Original design by Tamara Leberer, 2012

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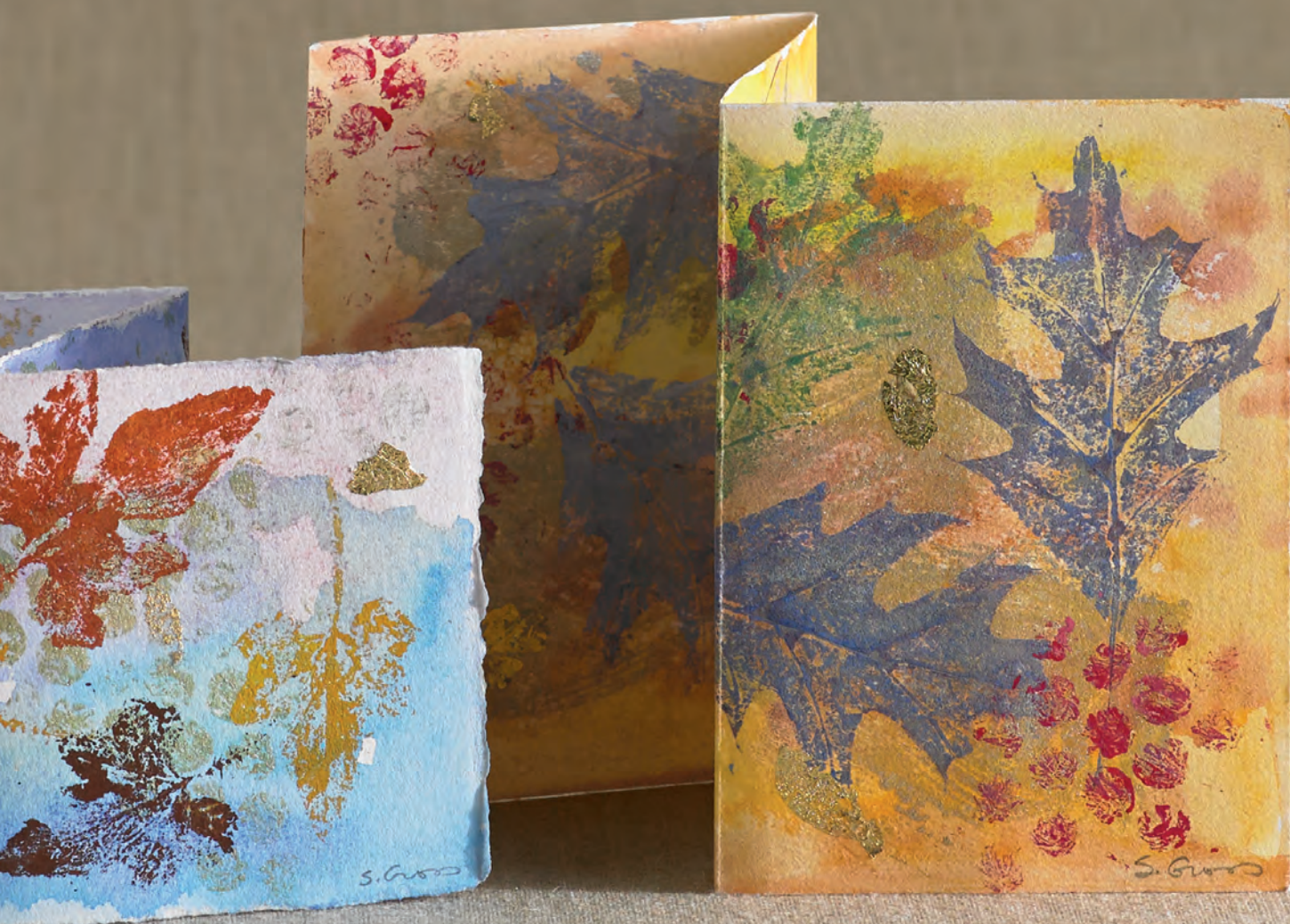
print

GREETING CARDS

celebrate
the beauty
of autumn



Walking through my neighborhood one autumn afternoon, I noticed how beautiful the leaves looked scattered on the road—a vivid palette of red, yellow, orange, and purple, glistening in the late day sun. I am a printmaker and the fallen leaves reminded me of a printmaking process, with its layers of color and texture. As I bent down to get a better look at the leaves, I saw their many shapes, veins, and even some holes made by hungry bugs. I decided to use some leaves to make prints and picked up a few to bring home. I put them inside an old book to dry and flatten, and in a few days they were ready to use. Each print I created was not only unique; it was easy to do and had layers full of texture.



BY sharon gross



Figure 1



Figure 2



1. Cut the printing paper to the card size you want using a paper cutter or scissors, or by folding and tearing. I used a $5\frac{1}{2}'' \times 12''$ rectangle for the large accordion card, a $3\frac{3}{4}'' \times 11''$ rectangle for the small accordion card, and a $3\frac{1}{2}'' \times 5\frac{1}{4}''$ rectangle for the layered card.
2. Paint the paper with watercolors to create a colorful background. **(FIGURE 1)** Make the colors watery, allowing the colors to blend and bleed together. Don't be afraid to use lots of colors. Allow to dry.
3. Flip the paper over and paint the other side in the same manner. For the layered card, you will only paint one side of the paper, because it will be glued to the cardstock.

4. Use the tempera paint like printing ink, applying the paint to the texture tools with a paintbrush and pressing the tools onto the painted paper. Repeat as desired to create more texture. **(FIGURE 2)**
5. Apply paint to the vein side of a leaf with the paintbrush. Place the leaf, paint-side down, onto the painted paper and cover the leaf with a square of paper towel. Gently roll the brayer across the paper towel to print the leaf image, including the stem. Remove the paper towel and repeat the process with another leaf, or a flower, adding more paint as needed and printing across the paper. **(FIGURE 3)** Let dry and repeat on the back of the paper.

tip: Placing the paper towel over the leaf prevents the paint from splattering and also keeps your hands clean.

6. Create layers of prints, color, and texture. Reuse the leaves/flowers and the various texture tools, allowing the colors to mix and blend as you create more texture.

note: The brushstrokes will show in the prints and the prints will vary, depending on how much or how little paint is applied.

7. Fold the long painted paper in thirds to create the card. To avoid ruining the paint, place wax paper on top of the folded card and then score the folds with the bone folder. **(FIGURE 4)** For a layered card, apply glue stick to the back of the printed rectangle and place the rectangle on folded cardstock. Put wax paper on top of the card and rub over the top with the bone folder. Remove the wax paper and check for good adhesion.



Figure 3



Figure 4

MATERIALS

- Printmaking paper (I use Rives BFK.)
- Paper cutter or scissors
- Paintbrushes (I use a large, round brush to hold a lot of color.)
- Watercolors
- Cup with water
- Tempera paints, various colors (I use Pearl™ brand.)
- Texture tools (I used bubble wrap, torn and textured cardboard, and corks.)
- Leaves and flowers, a variety, dried and pressed
- Paper towels, cut into 5" x 5" squares
- Brayer
- Cardstock (I used a 5½" x 8½" piece, folded to 5½" x 4¼" for the layered card.)
- Wax paper
- Bone folder
- Glue stick
- optional**
- Glue, white
- Gold leaf
- Paintbrush, stiff
- Gold tempera paint
- Envelopes (I used 4½" x 4½" envelopes.)

8. Optional: Apply dots of glue to the finished cards with white glue and then add gold leaf, following the manufacturer's directions. Let dry and then brush off any extra flecks of gold leaf with a dry, stiff paintbrush. Alternatively, use gold tempera paint in the printing process to achieve a shimmery look.

When traveling, keep an eye out for interesting leaves and flowers to use in your art. Why limit yourself to only using what you find in your neighborhood? No matter where I am, I'm always on the look out for unusual plants to use to print my cards. ●

encaustic MOSAIC



BY alexandra reid

Last year, my husband and I were shopping for a mosaic backsplash for our kitchen and trying to find something that appealed to both of us (not an easy task!). When not making trips to different tile stores, I was playing in my studio with encaustic paints. Having mosaics on the brain, I experimented with marrying the chaos of melted wax with the order of a grid composition.

I tried a new substrate called TerraSkin® paper that allowed me to create abstract encaustic paintings on a semi-rigid surface and still have the flexibility to cut the painting into small squares to be arranged into a mosaic.

My current art series is called "Thought & Memory," and it is inspired by the evolution of scientific thought and practice over time. Each specific artwork is named after a semi-precious stone (based on its color), and the finished encaustic assemblage sparkles like jewelry on black velvet.

MATERIALS

- Computer
- Digital images
- Printer, color inkjet or laser
- Photo paper, matte
- Scissors
- Cradled panel board, wood, 8" x 8"
- Painter's tape
- Encaustic medium, clear
- Metal cans (I used cleaned tuna cans.)
- Electric skillet
- Surface thermometer
- Paintbrushes, natural bristle
- Heat gun
- Self-healing cutting mat
- Rulers, one clear plastic and one wood with a metal edge
- Craft knife and extra blades
- Foam core board, black
- Hot glue gun and glue sticks
- TerraSkin paper (I get mine from terraskin.com.)
- Oil paints or ready-made encaustic paint blocks
- Metallic glitter
- Gold leaf
- Paper, for template
- Shadow box frame, 10" x 10", black shadow box frame (I used an IKEA® RIBBA frame.)





Figure 1

image preparation

1. Collect the digital images you plan to display in your encaustic mosaic. Images can be gathered from scanned pieces of ephemera or purchased as digital collage sheets. **(FIGURE 1)** Keep in mind a complementary color palette for the images as you work.
2. Resize your images on your computer to 1" squares and 1" x 2 1/8" rectangles, having both vertical and horizontal formats.
3. Print your digital images on the matte photo paper and then trim the paper with scissors into an 8" x 8" square. Tape the edges of the paper tautly to the 8" x 8" cradled board with the painter's tape.

4. Place the encaustic medium in the can and place the can in the skillet to melt the wax. Heat the wax only to melting.

CAUTION: The temperature of the wax should not go above 200°F. Use the surface thermometer to keep track of the temperature, as it is more reliable than the thermostat on the skillet. Do not overheat the wax or the paper will burn.

5. Using the paintbrush, coat the photo paper with 2 layers of the melted encaustic medium, alternating the direction of the brushstrokes to get uniform coverage. Fuse the surface with the heat gun to get a smooth finish over the images. The images should become more translucent as the melted wax sinks into the paper.

note: It's important to use natural bristle brushes for this because synthetic bristles will melt.



Figure 2

6. Once the encaustic medium has cooled, remove the wax-coated paper from the wood board and place it on the self-healing mat. Using the plastic ruler as a guide, carefully cut out the images from the paper with the craft knife.

(FIGURE 2)

7. With the craft knife, cut the black foam core board into squares and rectangles slightly smaller than the waxed images. Using the hot glue gun, carefully mount each waxed image onto a black foam core tile. **(FIGURE 3)**

terraskin paper

TerraSkin paper (paper that is "made from stone") is a new and unique fiberless paper created from a mixture of ground calcium carbonate and non-toxic resin. It is naturally white and water resistant.

abstract painting

1. Cut a piece of TerraSkin paper into an 8" × 8" square. Tape the edges of the TerraSkin paper tautly to the 8" × 8" cradled wood panel board with the painter's tape.
2. Coat the TerraSkin paper with 2 layers of melted clear encaustic medium, alternating the direction of the brushstrokes to get uniform coverage. Fuse with the heat gun to get a smooth surface.
3. Mix a small amount of oil paint with the melted encaustic medium to create a rich and transparent encaustic paint, or melt and use ready-made encaustic paint blocks. Brush random strokes in different colors onto the TerraSkin paper surface. **(FIGURE 4)**
4. Use the heat gun to melt and fuse the encaustic paint, creating swirls in the paint to achieve a marbled pattern. While the paint is still warm, sprinkle metallic glitter over the paint and gently press small pieces of gold leaf into the surface.
5. Once the paint has cooled, remove the painted TerraSkin from the wood panel. **(FIGURE 5)** Working on the self-healing mat, and using the craft knife and the metal-edge ruler, carefully cut the abstract painting into 1" squares, 1" × 2 1/8" rectangles, and 2 1/8" × 2 1/8" squares. **(FIGURE 6)**
6. Cut the black foam core board into squares and rectangles slightly smaller than the painted pieces. Using a hot glue gun, carefully mount each painted piece onto a foam core tile. **(FIGURE 6)**



Figure 4



Figure 5



Figure 6

assembly

1. Create a guide to determine the placement of the squares and images. For my encaustic mosaics, I use a 9" x 9" square format. Decide how many image and painted pieces you need for your composition.

note: For this size mosaic, I like to use 22 small squares (half with images), 5 rectangles (in both vertical and horizontal formats) and 1 large painted square.

2. Cut a 9" x 9" square from the black foam core board and a 9" x 9" square from paper. Cut a 6³/₄" square in the center of the paper square to create a template, and tape the paper template on top of the foam core with painter's tape to use as a guide for placement of the tiles.

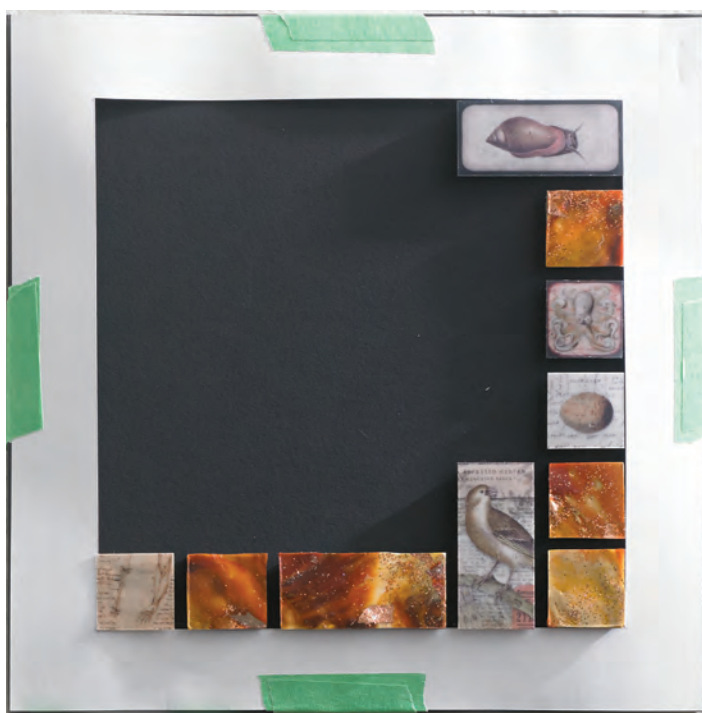


Figure 7

3. Arrange the images and painted tiles into a grid composition. Create a visual balance between colors and images that is pleasing to your eye.
4. Using the hot glue gun, glue each tile into place on the 9" x 9" black foam core square. (FIGURE 7) When finished, remove the paper template.
5. Remove the glass from the shadow box frame and place the foam core square with the tiles into the back of the frame. Add the frame backing and close the clips. You now have a completed encaustic mosaic all set for hanging. (FIGURE 8)



Figure 8

These encaustic mosaics can be created in any color, with or without a specific theme in mind, depending on the images selected. I hope that you are inspired to create your own personal mosaic based on the special things in your life. ●

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TAKING on *texture*

experimenting
with the surface
in layers



BY jodi ohl

I once had a chance to get away for the weekend with some artistic friends at a lakeside respite. Everyone brought some of her favorite art supplies, along with plenty of extras to share. One of my friends in particular, Jeanne Rhea (jeannerhea.com), is not only an artist, but also a scientist, and she brought some Ampersand™ Claybords™ and a torch. Jeanne encouraged us to experiment with heat, ink, and paint. The outcome was amazing, and I was hooked.

I continued to experiment on my own after the weekend using Silks™ Acrylic Glazes, along with additional items from my studio. I was able to achieve a highly textured piece that had brilliant color and depth without a lot of bulk. While some may think taking time to play is frivolous, I beg to differ—playing leads to discovery and new paths for your creative journey, just like my lakeside weekend.



Figure 1



Figure 2

1. Start off your project by lightly drawing a simple design on the Claybord with a pencil.
2. If you would like to carve out lines for your composition or geometric shapes, you can use a carving tool with a small blade. Carving away from you, carefully carve the areas where you want grooves to show.
3. Using white acrylic paint, stamp a geometric design or pattern on the Claybord, and allow the paint to dry.

4. If you choose to use stencil art, add paste with a palette knife and stencils (**FIGURE 1**) prior to applying the glaze and allow to dry.
5. Add color with the Silks glazes and a paintbrush. (**FIGURE 2**) For more intense color, add another layer or two of glaze, using the same colors.

note: The white acrylic stamping creates a resist, which allows the design to really pop underneath the glaze.

6. Working in a well-ventilated area, on a heatproof surface, and while the paint is still wet, apply heat to the painted surface with the heat gun. Wave the heat gun slightly to get a mix of large and small bubbles. (**FIGURE 3**)

CAUTION: The board will become very hot.

note: Certain paint colors react to heat better than others and, likewise, the time allowed between painting and applying heat can affect the size and amount of bubbles you achieve. For the best effect, the paint should not be completely dry nor super wet.

7. While the board is cooling but still pliable, push some of the bubbles down to get a mixture of raised and flat marks.
8. Repeat stamping and painting as desired to build up the colors and layers.

note: Allowing the colors to dry between layers creates the intense color that you find in the end project.

9. To finalize the piece, I rubbed ink around the edges and very carefully on some of the bubbles. If you like, add a special word or phrase with stickers, stamped letters, or a collaged word. (**FIGURE 4**)

tips

- For a more intense color, add a second or third layer of glaze (using the same colors).
- For more visual interest, splash a bit of water on the wet glaze, allow the water to sit for a few seconds, and then carefully wipe a tissue over the water droplets.



Figure 3



MATERIALS

- Ampersand Claybord
- Pencil
- Acrylic paint, white
- Stamps (I use simple geometric shapes and letters.)
- Silks™ Acrylic Glaze
- Paintbrushes (I like to use medium-sized flat brushes for washes and small round for details.)
- Heat-resistant surface
- Heat gun (not a hair dryer)
- Permanent ink (I used a black StazOn® ink pad.)
- Self-Leveling Clear Gel (I use Golden Artist Colors® brand.)

optional

- Carving tool
- Ink pen, permanent, fine (I use Micron® Pigma® markers or Prismacolor® pens.)
- Ferro Special Effect Paste
- Palette knife
- Stencils (I used letter stencils.)
- Embellishments: stickers, collage words
- Spray varnish, gloss (I've used Krylon®.)



Figure 4



10. To create the glossy finish, add a layer of Self Leveling Clear Gel. This will increase the transparency of the acrylics. In this case, it creates a glossy, underwater look.

note: This final step is tricky due to the highly pigmented qualities of the Silks acrylic glazes. If you're not careful, you can easily smear your work. To avoid smearing, work on one section of the piece at a time and, for a detailed piece, have a small brush ready to push back color or remove color from the glaze if necessary. Spray gloss varnish can be used in place of the Self Leveling Clear Gel. The varnish can also be used to create a barrier before the gel is applied, if desired.



There are so many factors that can affect the outcome of any given piece, it is helpful to write down your steps, outside factors (such as heat and humidity), colors and brands of paint that you use, and any other mental notes that you make about the experiment so that when you expand on the process next time, you can compare and improve the steps each and every time. Lastly, be ready for accidents to happen. Be open to the fact that often times accidents in your art lead to new discoveries. ●

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watercolor MONOPRINTING

turn a die-cut machine into a printing press

BY jeanine robb

There is something so satisfying in finding an alternate use for a piece of equipment that might otherwise become a dust collector. I wanted to try watercolor monoprinting, a technique I observed on a YouTube video presented by Flora Doehler. I do not have a printing press and had had limited success using the back of a spoon to transfer the image to paper as was suggested in the video. I wasn't getting the needed pressure for a crisp monoprint and I came up with the idea to repurpose my die-cut machine. The machine provided the muscle I needed to create a bright, clean, single-image print. My rarely used die-cutter has become an often-used mini printing press.





MATERIALS

- Watercolor paper or any appropriate printing paper, 6" × 8" (I used 140-lb hot-press watercolor paper, but I have used Masa paper with good results, too.)
- Acrylic sheet, 5" × 7" × 1/8"
- Sandpaper, fine
- Gum arabic
- Paintbrushes (I use #8 and #10 round watercolor brushes.)
- Reference image for your monoprint, 5" × 7" or smaller
- Watercolors (I like Winsor and Newton™ and American Journey brand.)
- Tub or bin with water
- Newsprint paper or paper towels
- Sizzix® Big Shot™
- Two 6" × 9" Big Shot standard cutting pads



Figure 1

1. Prepare the acrylic sheet by lightly sanding the surface, roughing it up so that it will accept the gum arabic and watercolors. **(FIGURE 1)** Rinse and dry the surface of the acrylic sheet.

note: This step is only necessary in the initial set up.

2. Use a paintbrush to coat the surface of the sanded acrylic sheet with a thin layer of gum arabic and allow it to dry.
3. Place the reference image right-side up under the acrylic sheet with the gum arabic side of the sheet facing up. **(FIGURE 1)** This image serves as a template for your painting. Remember the final print will be the reverse of the reference image.

4. Paint the image onto the surface of the prepared acrylic sheet. **(FIGURE 2)** My paint consistency is that of heavy cream, but this is a place of experimentation and personal preference. Allow the painting to dry completely.

5. Place the printing paper into a shallow tub of water to soak for 10–15 minutes.

note: Thinner papers require less soak time.

6. Remove the printing paper from the water, place the

paper between 2 pieces of plain newsprint or paper towels, and pat dry. The printing paper should be damp and flexible but not dripping and shiny.

7. Carefully lay the damp printing paper over the painting. Smooth the paper in place so it has even contact with the painted surface, and sandwich the acrylic sheet and paper between the Big Shot standard cutting pads. Place the sandwich on the Big Shot multipurpose platform (no tabs used) and roll it through the Big Shot. **(FIGURE 3)**



Figure 2



Figure 4



Figure 3

8. Carefully remove the cutting pads, peel the paper from the surface of the acrylic sheet, and allow to dry. **(FIGURE 4)** Rinse the acrylic sheet.

The only limitations to this repurposed printing system are the size of the monoprint and your imagination! ●

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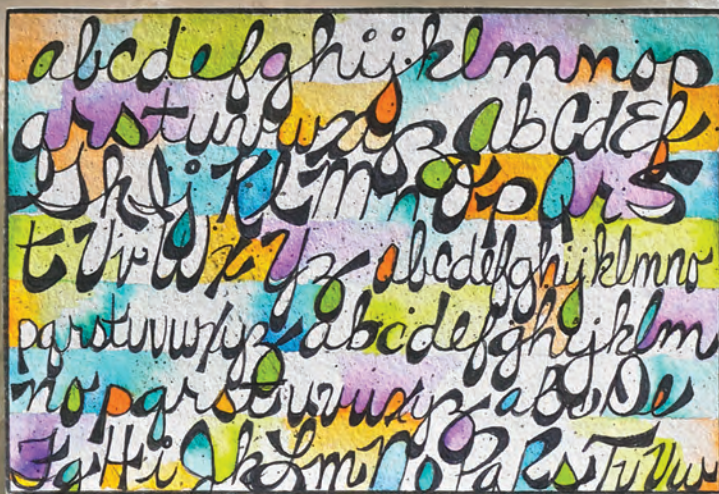
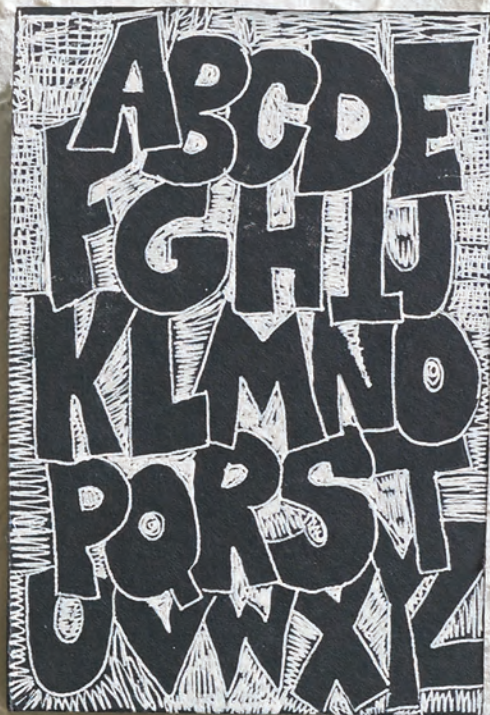
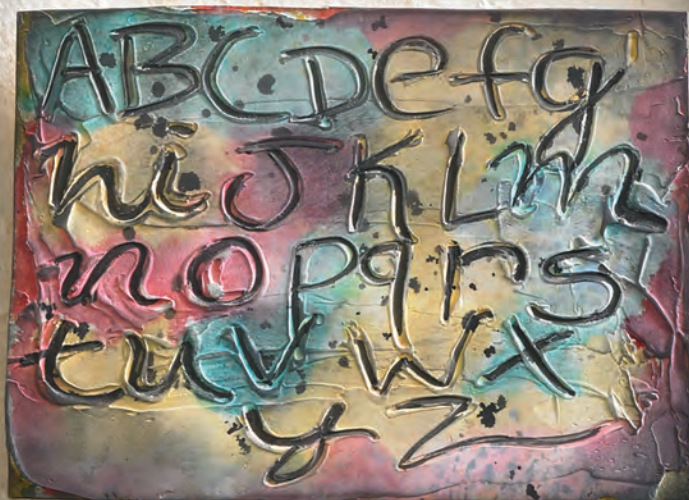
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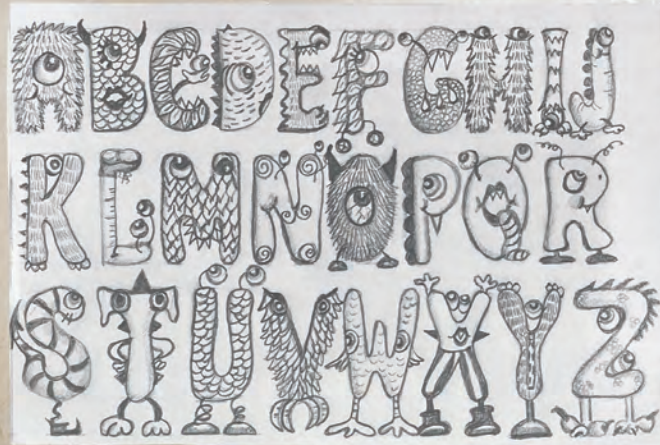
it's fun to play with letters. Formal, graffiti, stylized, stretched, inventive; the style of your lettering can really make a statement. We asked readers to get their writing groove on and they did! We hope you enjoy this sampling.



Lindsay Ostrom • Colfax, CA



Sheila Bunney • Everett, WA

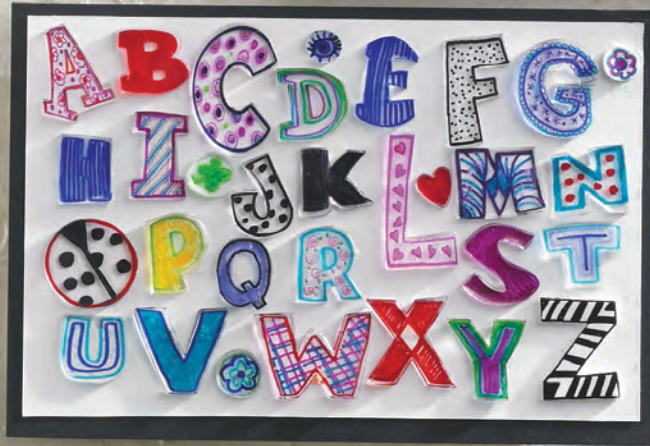


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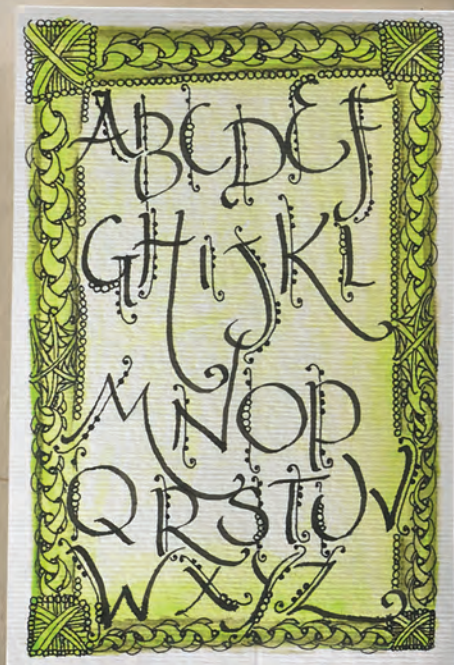
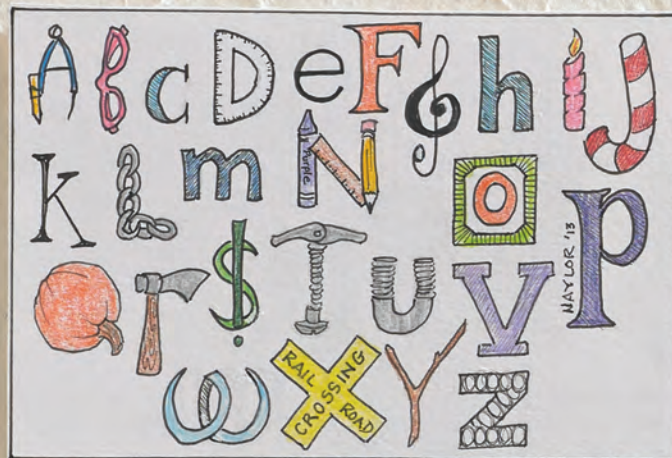


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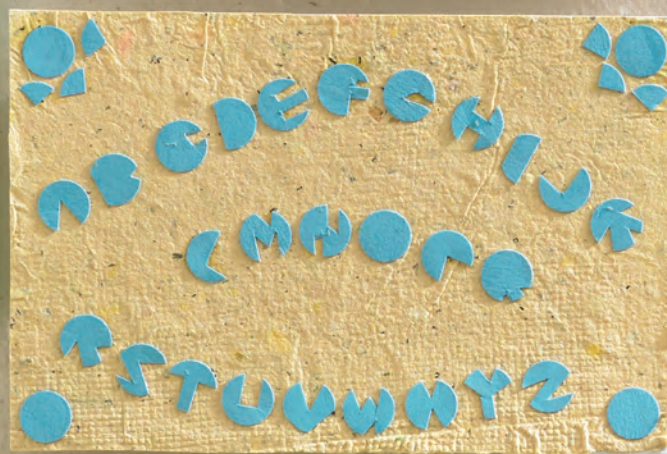


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Sarah C. May • Unionville, CT



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FACES of mixed media

Take a look around. What do you see? I see mixed-media faces looking at me! We invite you to create a whimsical face for our Faces of Mixed Media reader challenge. We are looking for colorful, unique faces, and we ask that you use only pens, pencils, and/or markers. No paint, please.

rules

1. Create an original, colorful face, using yours or someone else's for inspiration. Use pens, pencils, and/or markers and a 4" x 4" piece of paper.
2. On the back of the paper, please include your name, address, phone number, and email address. Please place your artwork in a plastic bag for safety in shipping.

note: We encourage you to upload a photo of your art on the clothpaperscissors.com community, but this is not required to take part in the challenge.

3. There is no entry fee for this challenge as your artwork will

become the property of F&W Media, Inc. and will not be returned.

4. Your Faces of Mixed Media entry must be in our offices by Friday, November 8th, 2013.

please send it to:

Interweave/Cloth Paper Scissors
Attn: Faces of Mixed Media
490 Boston Post Road, Suite 15
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We will feature some of the artwork from the Faces of Mixed Media challenge in an upcoming issue of CLOTH PAPER SCISSORS.

note: Due to the volume of entries we expect to receive, the published art will not be individually labeled with the artists' names. Rather, we will publish an alphabetized list of all of the published artists.

mark your CALENDAR

Your mixed-media face must be in our Sudbury offices by **November 8th, 2013.**

noteworthy

- If you have any questions, please contact Barb Delaney at bdelaney@interweave.com. Please be sure to include your first and last names and your contact information in all email correspondence.
- By submitting your artwork to our challenge, you are authorizing F&W Media, Inc. to publish your entry in upcoming publications and promotional materials, on our website, and in other e-media, as well as possibly display it in shows.
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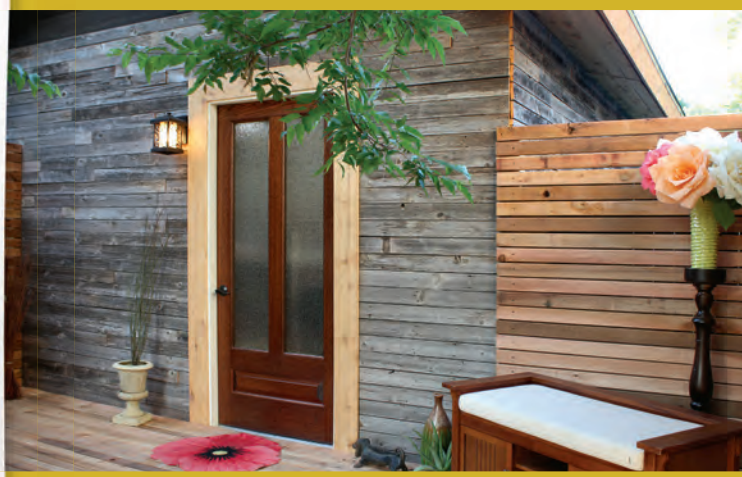
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a PERFECT fit

BY cyndee starr

i am a mixed-media collage artist, but working full time and commuting to work five days a week left only weekends for me to really get into my papers and paints and create. You know how weekends are: lots to do with little time to do it. Add in finding some time to see my grandkids and visit my sister with Alzheimers, and weekends pass at great speed.



A couple of years ago, I was *really* getting frustrated with the lack of creative time I had during the week, and decided to find an art form that could be done anytime and anywhere. It had to be something that didn't take a lot of space or materials, too. I bought a drawing pad and thought I would just draw—but that didn't do it for me.

I had been admiring Zen doodles online and found them very interesting, so I decided to give them a try. It's a beautiful art form, and I admire the artists who create Zen designs. I printed out all of the different strokes and designs to practice, but I found the accuracy it required frustrating. One of the reasons I had become interested in collage was to get away from the perfection my day job required.

Though the idea to take up Zen doodling was a good one, it just wasn't working for me. I liked keeping a journal with me, and working in the journal, so I decided to try creating my own doodle designs.

I added my own swirls and shapes, and started experimenting with different pens. What a difference these changes brought to my designs—I became obsessed with doodling.

Before long, I had a journal in the car and one by my chair at home. I take a journal everywhere I go now. I doodle on the beach, at the coffee shop, at the park, and in my car during my lunch break at work.

I have filled five small sketchbooks, numerous postcards and note cards, and I've graduated to a larger sketchbook. After trying a number of pens, I have found my favorite—it's a Micron® #8.

I now have my doodles on shirts, aprons, tote bags, Christmas cards, notepads, and framed prints. I'm working on designs

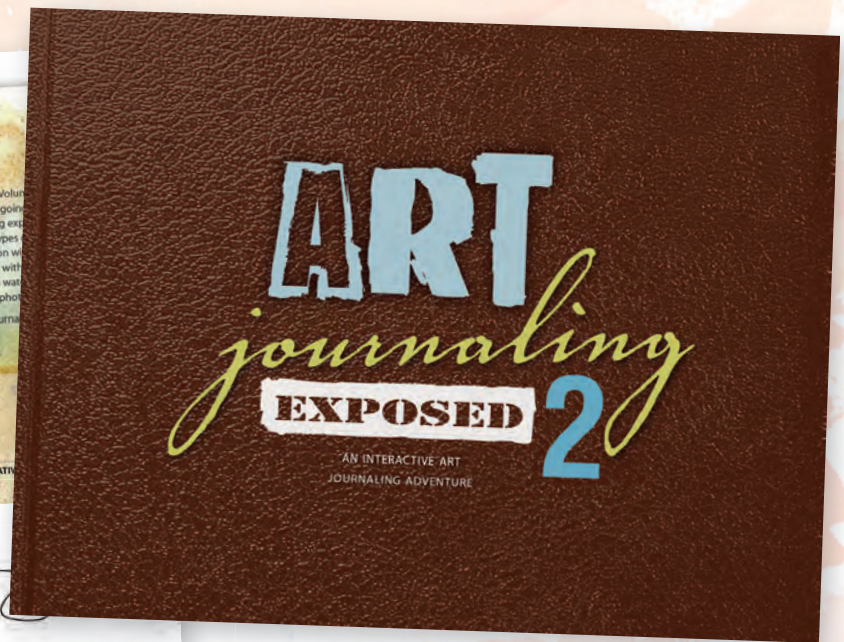
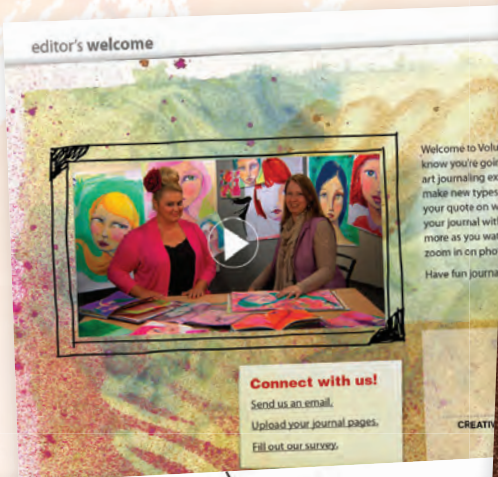
for temporary tattoos and a coloring book, too. I love that there are no limits, no mistakes, and no boundaries with doodling, and I no longer feel a creative void during the week.

I can't wait to pick up a pen and doodle! ●



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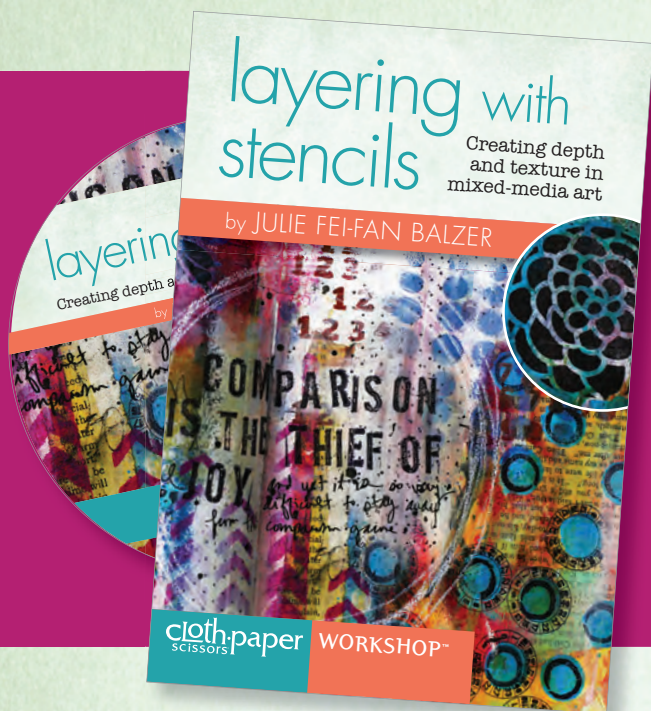
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LAYERING WITH STENCILS: Creating depth and texture in mixed-media art

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